



AUTHENTIC TRANSCRIPTIONS
WITH NOTES AND TABLATURE

ALICE IN CHAINS





AUTHENTIC TRANSCRIPTIONS
WITH NOTES AND TABLATURE

Transcribed by
JACK MORER
and
TROY NELSON

ALICE IN CHAINS

AGAIN 47

BRUSH AWAY 13

FROGS 77

GOD AM 60

GRIND 7

HEAD CREEPS 35

HEAVEN BESIDE YOU 29

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GUITAR NOTATION LEGEND 95

Interior photos by Rocky Schenck

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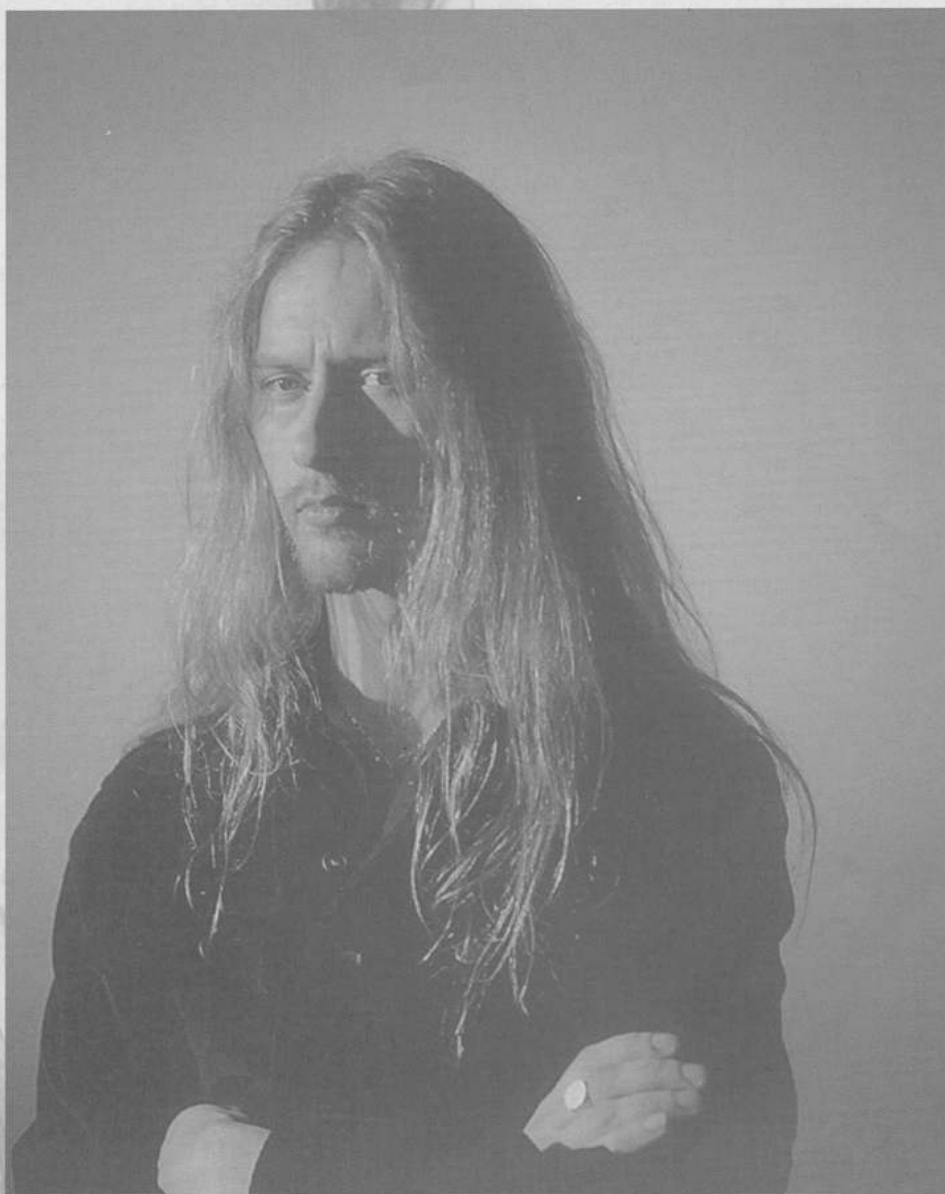
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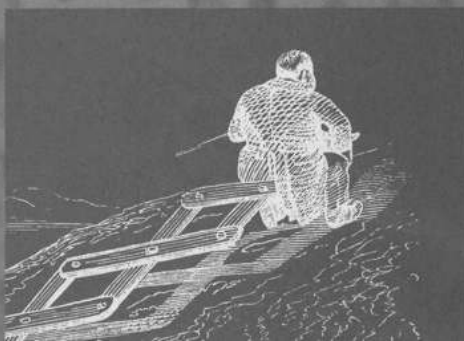


SOYER.









By Jerry Cantrell

① = E♭ ④ = D♭
② = B♭ ⑤ = A♭
③ = G♭ ⑥ = E♭

Moderate Rock ♩ = 92

T A B	5 X 3			4 X 2	2
-------------	-------------	--	--	-------------	---

End Rhv. Fig. 1

TAB

F5 Ab5 F5 Ab5 F5 Ab5 F5 Ab5 F5 Ab5 F5 Ab5 F5 Ab5 F5 Ab5

pitch: G

Grtr. 2

Rhy. Fig. 2

End Rhy. Fig.

Verse

Gtr. 2: w/ Rhy. Fig. 1

Gtr. 1: w/ Fill 1, 2nd time only

F5 Ab5 F5 Ab5 F5 Ab5 F5 Ab5 F5 Ab5 F5 Ab5 F5 Ab5 F5 Ab5

1. In the dark-est hole — you'd be well ad - vised — not to plan my fu - n'ral 'fore the bod - y dies, —
 2. Sure to play a part — so you love the game, — and in truth your lies — be - come one and same, —

Gtr. 1

Gtr. 2: w/ Rhy. Fig. 2

F5 Abm7 F5 Abm7 F5 Abm7 F5 Abm7 F5 Abm7 F5 Abm7 F5 Abm7

yeah. yeah.

grad. bend 1/2

Gtr. 2: w/ Rhy. Fig. 1

F5 Ab5 F5 Ab5 F5 Ab5 F5 Ab5 F5 Ab5 F5 Ab5 F5 Ab5

Come the morn-in' light, — it's a see-through show. — What you may have heard — and what you think you know, —
 I could set you free, — rath - er hear the sound — of your bod - y break - in' as I take you down, —

grad. release

Gtr. 2: w/ Rhy. Fig. 2

F5 Abm7 F5 Abm7 F5 Abm7 F5 Abm7 F5 Abm7 F5 Abm7 F5 Abm7

yeah. yeah.

grad. bend 1/2

Fill 1
Gtr. 1

TAB

1/4 1/2

(2) 2 (2) 2

Chorus

Gtr. 1 tacet
C5 G5

A \flat 5 C5 G5

N.C.



Gtr. 3 (dist.)
Riff A

End Riff A



Gtr. 2 Rhy. Fig. 3

End Rhy. Fig. 3

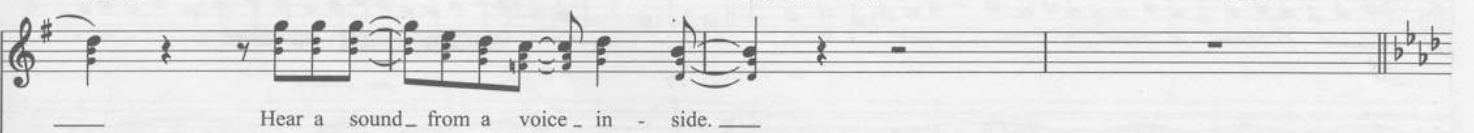


1.
To Coda

C5 G5

A \flat 5 C5 G5

N.C.



Gtr. 2: w/ Rhy. Fig. 2

Gtr. 3 tacet

F5

A \flat m7 F5

A \flat m7 F5

A \flat m7 F5 A \flat m7 F5

A \flat m7 F5

A \flat m7 F5

A \flat m7 F5

A \flat m7



* Gtr. 1 tabbed to the left.

pitch: F \sharp

2.

Gtr. 2: w/ Rhy. Fig. 3, last 3 mes.

Ab5 C5

G5

— from a voice — in

side. —

Gtr. 4 (dist.)

mf w/ wah-wah

Gtr. 3

full

Guitar Solo

Gtr. 2: w/ Rhy. Fig. 3, 1 3/4 times

C5 G5

N.C.

f

1/2

1/2

grad. bend

full

(ke) semi-harm.

full

Ab5 C5

G5

full

T

Grtr. 3 tacet

N.C.

C5 G5

semi-harm.

full

full

full

(0) 6 7 6 7

(7) (4) 2 0 3 3 3 (3) 5 7 3 5 3 5 7 5 3 5 3

3

Ab5 C5 G5

w/ bar full

(5) 5 (5)

Grtr. 2: w/ Rhy. Fill 1

Grtr. 2: w/ Rhy. Fig. 2

Grtr. 4 tacet

Grtr. 4

15ma

Harm.

w/ bar

wah off

+1

+1/2

+1

(5) (5) (5) (0) (0) (0) 4 (4) (4) (4)

-1

-7 1/2

-4

Grtr. 1

P.H.

pitch: F#

F#

Verse

D.S. al Coda

Grtr. 2: w/ Rhy. Fig. 1

F5 Ab5 F5 Ab5 F5 Ab5 F5 Ab5 F5 Ab5 F5 Ab5

3. In the dark-est hole — you'd be well ad - vised — not to plan my fu - n'ral 'fore the bod - y dies, —

Grtr. 1

grad. release

P.H.

1/2

(2) (2) (2)

pitch: G

pitch: F#

⊕ Coda

Gtr. 2: w/ Rhy. Fig. 3, last 3 meas.

Ab5 C5 G5 N.C.

— from a voice — in — side. —

Gtr. 3

full

(5) 3 3 5 3 5 7 7 5 4 5 3 3 5 3

Gtr. 2: w/ Rhy. Fig. 3, 1 3/4 times

Gtr. 3: w/ Riff A, 1 3/4 times

C5 G5

Ab5 C5 G5 N.C.

Let the sun — nev - er blind — your eyes. — Let me sleep — so my teeth — won't — grind. —

Gtr. 4

full

10 10 8 7 8 6 6 8 6 8 10 10 8 7 8 6 6 8 5

Gtrs. 2 & 3: w/ Rhy. Fills 1 & 1A

N.C.

C5 G5 Ab5 C5 G5 N.C.

— Hear a sound — from a voice — in — side. —

Gtr. 4

full

10 10 8 7 8 6 6 8 6 8 10 10 8 7 8 6 6 8 5 1/2 (7)

Outro

Gtr. 2: w/ Rhy. Fig. 2

Gtrs. 3 & 4 tacet

F5

Abm7 F5

Abm7 F5

Abm7 F5 Abm7 F5

Abm7 F5

Abm7 F5

Abm7 F5

Abm7

Gtr. 4 Gtr. 1

Gtr. 3 divisi

w/ wah-wah grad. bend w/ echo repeats

1/2

6 11 9 10 7 (7) (7) 11 9 10 7 (7) (7) 1/2 (7)

Brush Away

Lyrics by Layne Staley

Music by Jerry Cantrell, Sean Kinney and Mike Inez

Tune Down 1/2 Step:

① = E♭ ④ = D♭

② = B♭ ⑤ = A♭

③ = G♭ ⑥ = E♭

Intro

Moderate Rock ♩ = 106

N.C.(C#5add#11)

C#
③
6fr
Gtr. 2
(dist.)
mf

o (cont. in notation)
**

Gtr. 1
(clean) *

Rhy. Fig. 1

End Rhy. Fig. 1

mf w/ chorus & delay
let ring

TAB

*Key signature denotes C# Aeolian. **volume swell

Verse

Gtr. 1 tacet

N.C.(C#5add#11)

1. I _____ could use some _____ time to curl a - way. _____

Gtr. 2

Fill 1

End Fill 1 Riff A

f

1/2

6 (6)/12/13/12 (12) 6

*Gtr. 3
(dist.)

Rhy. Fig. 2

End Rhy. Fig. 2

f

let ring

TAB

*doubled throughout

Gtr. 2: w/ Riff A, 2 times, 1st time

Gtr. 3: w/ Rhy. Fig. 2, 3 times

Gtr. 2: w/ Riff A, 4 times, 2nd time

My _____ ag - gres - sion is where you stake your claim. _____
2. My _____ in - ten - tion; can I ar - rive at eight? _____

C#
③
6fr

Gtr. 2

Why, _____ I ques - tion this curve on which you grade? _____
Lie _____ and dream some. Sur - prise you guys, I'm late. _____

(cont. in notation)

My _____ con - cep - tion; a joke or lat - est craze? _____
All _____ right, _____ cor - rec - tion; for - get - tin' some-thing, wait. _____

Chorus

Gtr. 4: w/ Fill 2, 3rd time

Gtr. 5: w/ Fill 3, 3rd time

E5 F#5 G5 A5 G5 E5 F#5

G5 A5

B5

I try to get a - way, _____ and yet I stick a -

Gtr. 2

Riff B

End Riff B

6 (6)12-13-12 (12)6 (6)12-13-12 (12)6 (6)12-13-12 (12)6 (6)12-13-12 4

Gtr. 3

Rhy. Fill 1

End Rhy. Fill 1

2 4 4 5 5 7 7 5 2 4 4 X 4 4 4 4 4 5 5 7 7 7 7 7 9 9 X 9

Fill 2

Gtr. 4

8va

1/4 13 13 13 (X) *fdbk.

*Microphonic fdbk., not caused by string vibration.

Fill 3

Gtr. 5

8va

14

Gtr. 2: w/ Riff B
E5 F#5 G5 A5 G5 E5 F#5 E5 F#5 G5 A5 N.C.B5

round. — So, fall and crawl a - way, — and brush a - way_ loose

Gtr. 3

1. **Interlude** To Coda ⊕

Gtr. 1: w/ Rhy. Fig. 1
Gtr. 3: w/ Rhy. Fig. 2
Gtr. 2: w/ Fill 1
N.C.(C#5add#11)

ground. —

Gtr. 2: w/ Riff A

2. **Interlude**

Gtr. 1: w/ Rhy. Fig. 1, 3 times
C#
③
6fr

Gtr. 2 *mp*

ground. —

Gtr. 3 *mp*

Yeah!

Gtr. 2: w/ Fill 1
Gtr. 3: w/ Rhy. Fig. 2, 2 times
N.C.(C#5add#11)

Gtr. 2: w/ Riff A, 3 times

*Gtr. 4 (dist.)

*backwards gtr.

Guitar Solo

Gtr. 1: w/ Rhy. Fig. 1

Gtr. 3: w/ Rhy. Fig. 2

C#

③

6fr

Gtr. 2

Gtr. 4

Gtrs. 1 & 3: w/ Rhy. Fig. 1

*backwards guitar

**Microphonic fdbk., not caused by string vibration. Pitch is indiscriminate.

8va

grad. release

2 1 1/2 full 3/4 1/2 1/4

12 13 13 13 13 13 13 (X)

grad. release

1 1/2 1 1/4 full 3/4 1/2 1/4

12 13 13 13 13 13 13

8va

grad. release

2 1 1/2 1 1/4 full 3/4 1/2 1/4

13 14 14 14 14 14 14 (X)

grad. release

1 3/4 1 1/2 1 1/4 full 3/4 1/2 1/4

13 14 14 14 14 14 14

**Microphonic fdbk., not caused by string vibration. Pitch is indiscriminate.

⊕ Coda

Outro

Gtrs. 1 & 3: w/ Rhy. Fig. 1
Gtr. 2: w/ Riff A, 1 1/2 times
N.C.(C#5add#11)

And brush a - way loose ground.

Gtr. 2: w/ Fill 4

Gtr. 3 tacet
N.C.

And brush a - way.

Gtr. 1

4 5

Fill 4
Gtr. 2

1/2

(6) (6) 12 13 12 (12)

TAB

Lyrics by Layne Staley
Music by Jerry Cantrell and Sean Kinney

① = E♭ ④ = D♭
② = B♭ ⑤ = A♭
③ = G♭ ⑥ = D♭

Moderately Slow Rock ♩ = 83
Eb5 Ebadd9 D

*composite arrangement

Verse

E♭5 E♭add9 D5

Eb5 Ebadd9 D

Things go well; your eyes di-late, you shake, and I'm high. Look in my eyes deep -
You have al-ways told me you'd not live past twen-ty five.

P.M.

(0) (0) (0) 1 3 4 1 1 0

To Coda 1 ⊕

Eb5 Ebadd9 D5 Dadd9 Eb5 Ebadd9 D

and watch the clouds change with time. Twen-ty Hours won't print my pic-ture milk car-ton size.
I say, stay long e-nough

End Rhy. Fig. 2

P.M.

(4) (0) (0) 1 3 0 1 1 0 1 3 2 1 1 X 4 0 0

Gtrs. 1 & 2: w/ Rhy. Fig. 1, simile

Eb5 Ebadd9 D Eb5 Ebadd9 D

Car-ton size. Car-ton

P.M.

Gtr. 3: w/ Rhy. Fill 1

Eb5 Ebadd9 D Eb5 Ebadd9 Dsus2

size. Car-ton size.

P.M.

Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 2, simile

Eb5 Ebadd9 D5 Eb5 Ebadd9 D

2. Call me up; con-grat-u-la-tions ain't the real why. There's no pres-sures, be-sides bril-liance; let's say by day nine.

P.M.

Rhy. Fill 2

Gtrs. 1 & 2

let ring ---

P.M.

TAB (0) (0) (0) 1 3 X 4 0 0

E♭5 E♭add9 A5

20

⊕ Coda 1

Gtrs. 1 & 2: w/ Rhy. Fill 3

E♭5 E♭add9 D5

to re - pay all who caused strife.

Gtr. 3

mf

10 12 12 10 12 11 10

Guitar Solo

Gtr. 4: w/ Fill 1

Gtrs. 1 & 2: w/ Rhy. Fill 3, 3 times

D5

Gtr. 3

E♭5 E♭add9 D5

1/4 1/4 1/4 1/4 1/4 3/4

(10) 12 10 12 10 12 12 10 12 10 10 10 10 12 12 12 10 12 10 12 13

E♭5 E♭add9 D5

full (13)13 (13) 10 (10) 10 13 10 12 12 (12)10 12 5 7 5 7 6 5 3 5 5 (5) 3 3

3/4 3/4 1/4 1/4 1/4

X X 3 3 3 3 3

D.S.S. al Coda 2

Gtrs. 1 & 2: w/ Rhy. Fill 2

Dsus2

E♭5 E♭add9 A5

E♭5 E♭add9 D5

P.H. P.M.

1 1/2 1 1/2 1 1/2 1/2 1/4

(5) 5 (5) 5 (5) 5 (5) 3 5 5 X 5 X 7 9 9 9 7 5 5 2 2 4 4 0 0

Fill 1

Gtr. 4 (dist.)

let ring - - - 4 let ring - - -

1/2 1/4

TAB 5 4 5 5 14 12 9 8

Rhy. Fill 3

Gtrs. 1 & 2

P.M.

TAB (0) (0) (0) 1 3 0 1 1 1 0 0 0 0

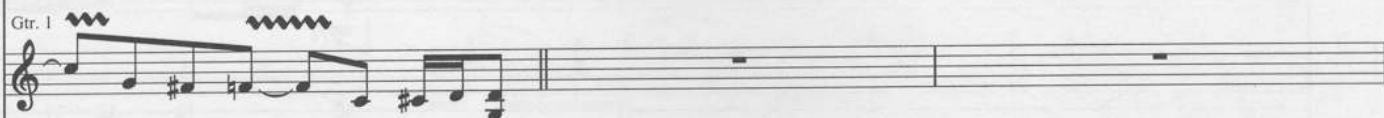
⊕ Coda 2

Chorus

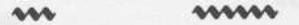
Gtrs. 1 & 2: w/ Riffs A & A1
N.C.(A5)



Gtr. 1



let ring -----

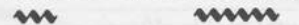


(5) 5 4 3 3 4 5 5

Gtr. 2



let ring -----



(4) 4 2 3 0 3 2 0



E♭5 E♭add9 D

Interlude

Gtrs. 1 & 2: w/ Rhy. Fig. 1, last 4 meas.

D

E♭5 E♭add9 D

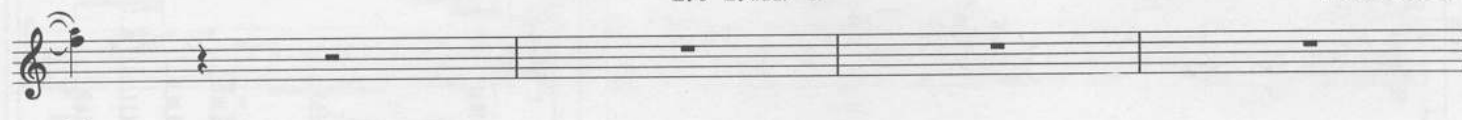
E♭5 E♭add9 D



Gtrs. 1 & 2: w/ Rhy. Fig. 2

E♭5 E♭add9 D

E♭5 E♭add9 D

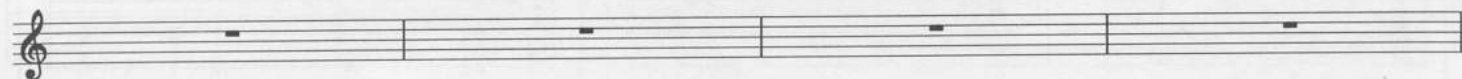


Gtrs. 1 & 2: w/ Rhy. Fill 3

Gtr. 3: w/ Rhy. Fill 1

E♭5 E♭add9 D5

E♭5 E♭add9 Dsus2



Gtrs. 1 & 2: w/ Rhy. Fill 3, 3 times
w/ Voc. ad Libs
Dsus2

[illegible]

Eb5 Ebadd9 D5 Gtrs. 1 & 2: w/ Rhy. Fill 5, 3 times Eb5 Ebadd9 D5
δva

 (13) 12 15 12 13 15 full 15 15 15 (15) 15 15 full full full full full full full (20)

Rhy. Fill 4
Gtrs. 1 & 2

P.M. 1

T
A
B

(0 0 0)
1 1 1
1 1 1

[illegible]

[illegible]

Gtrs. 1 & 2: w/ Rhy. Fill 6

6 7 7 5 7 5 7 6 5 3 5 3 5 3 4 5 3 3 4 5 3 3 5

Eb5 Ebadd9 Dsus2 Gtrs. 1 & 2: w/ Rhy. Fill 3, 8 times
 Eb5 Ebadd9 D5

full
 (5) 5 5 (5) (5) 3 5 3

let ring

0 0
 14 14
 12 12

15 17 17 18 19 19 20 20 20
 14 16 16 17 19 19 19 19 19
 12 14 14 15 19 19 19 19 19

w/ bar
 -1/2 -1/2
 1/2 3/4

Rhy. Fill 6
Gtrs. 1 & 2

E♭5 E♭add9 D5

full

1/4

1/4 1/2

E♭5 E♭add9 D5

Spoken: Your

8va

loco

fdbk.

E♭5 E♭add9 D5

E♭5 E♭add9 D5

weap-on is guilt!

Your weap-on is guilt!

8va

loco

grad. release

fdbk.

grad. bend

E♭5 E♭add9 D5

Your weap-on is guilt!

full

1/4 full

1/4 full

full 3/4

1/2

1/4

1/2 full

1/2 3/4

1/2

1/2

1/2 1/4

1/2

Outro

Faster ♩ = 132

Gtr. 3

Guilt!

Gtr. 1

*fdbk.

Gtrs. 1 & 2

Gtr. 2

P.M.

(Gtr. 1 cont. in slash)

*pitch: G

*w/ bar

full

1/2

12 12 12 12 (12) 10 12 10 12 10 12

P.M.

*Use bar for vibrato, dives and pullups, till end.

-1/2

-1

-1 1/2

1/2 full 1/4 1/4 1/2 1/2 1/2 full 1/4 1/4

12 12 12 12 (12) 12 12 12 10 10 10 12 12 12 12 12 12 (12) 12 12 10 12 10 12

8va

P.M.

fdbk.

*w/ bar

14 14 14

(0)

pitch: G

*Don't pick notes, attack is caused by bar vibrato.

-1 1/2 +1 1/2 -1/2 +1/2 +1/2

8va

fdbk. 1/2 *w/ bar

(0) 16 16 16 16

*Don't pick notes, attack is caused by bar vibrato.

-1 +1 1/2 -1 1/2 +1/2

8va

loca

grad. dive

w/ bar

1/4 w/ bar w/ bar

17 (17) 16 (16) (0) 18 (0) (0) (0)

-1/2

** 8va

*w/ bar +1/2 **fdbk.

pitch: G

†Hold note until slide occurs.

*Don't pick notes, attack is caused by pulling up on a bar.

Gtr. 1: cont. simile, till end N.C.

Gtr. 3

** 8va

loca

grad. release

grad. dive w/ bar

w/ bar

**fdbk.

1/2

(0) (10) 7 (7) (7) (7) 8

slack

Heaven Beside You

Lyrics by Jerry Cantrell

Music by Jerry Cantrell and Mike Inez

Tune Down 1/2 Step:

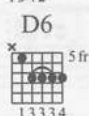
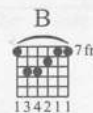
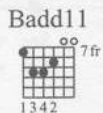
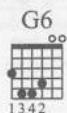
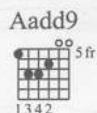
① = E♭ ④ = D♭

② = B♭ ⑤ = A♭

③ = G♭ ⑥ = E♭

Intro

Moderately = 109



Gtr. 1 (acous.) *

N.C.(E)

(A5)

(G5)

(E)

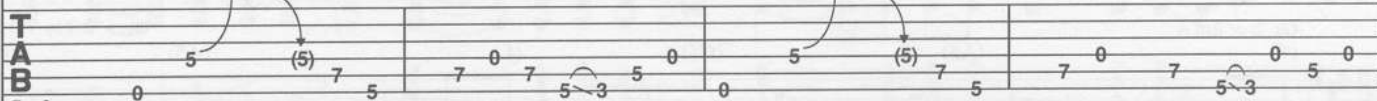
(A5)

(G5)

End Rhy. Fig. 1

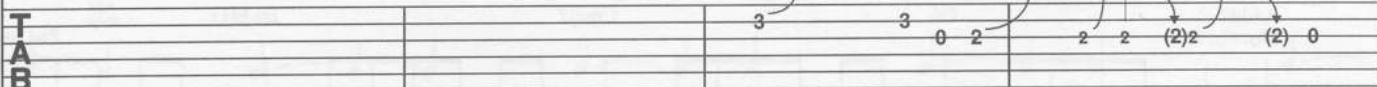
Rhy. Fig. 1

let ring throughout



Gtr. 2 (elec.) *

mf w/ clean tone



*Key signature denotes E Mixolydian.

Gtr. 1: w/ Rhy. Fig. 1, 2 times

(E)

(A5)

(G5)

(E)

(A5)

(G5)

Gtr. 2



(E)

(A5)

(G5)

(E)

(A5)

(G5)



§

Gtr. 1: w/ Rhy. Fig. 1

(E)

(A5)

(G5)

(E)

(A5)

(G5)



1. Be what you
2. Do what you

Gtr. 1: w/ Rhy. Fig. 1, 1 3/4 times
N.C.(E)

Gtr. 2: w/ Riff A (E) (A5) (G5) (E) (A5) Gtr. 1: w/ Rhy. Fill 1 (G5)

wan - na be, I don't like what I see.
 down and blue, rath - er be me than you.

Aadd9
Rhy. Fig. 2

[illegible]

Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A, 2 times

Aadd9 G6 Cmaj7 Badd11

Like the coldest winter chill; heaven beside you, hell within.

30

Aadd9 G6 Cmaj7 Badd11

Like the cold - est win - ter will; heav - en be - side you, hell with - in.

Aadd9 G6 Cmaj7 B Rhy. Fill 2 D6 End Rhy. Fill 2

Gr. 1

And you {think} you {have} it still; heav - en in - side you.

Gr. 2

Rhy. Fill 2A End Rhy. Fill 2A

Bridge

Gr. 2 tacet

G
3
open

Gr. 1

1., 2. So, there's prob - lems in your life? That's fucked up, and I'm not blind.
3. So, there's prob - lems in your life? That's fucked up, but you're not blind.

Gtrs. 3 & 4 (elec.)

Rhy. Fig. 3

f w/ dist.

3 3 3 3 3 3 3 3 4 4 4 4 4 4 4 4 5 5 5 5 5 5 5 5 6 6 6 6 6 6 6 6 7 7 7 7 7 7 7 7

To Coda 1

To Coda 2

Gtrs. 3 & 4: w/ Rhy. Fig. 3

Gtr. 5: w/ Fill 1, 1st time

Gtr. 5: w/ Fill 2, 2nd & 3rd times

I'm just see through fad - ed, su - per - jad - ed, out of my
You're just see through fad - ed, o - ver - rat - ed, out of your

Fill 1

Gtr. 5 (elec.)

f w/ dist.

w/ bar

TAB

8

Fill 2

Gtr. 5

steady gliss.

TAB

16

Interlude

Gtr. 1 tacet
Em7

N.C.(G) (F#+)

Em7

N.C.(G) (F#+)

Gtrs. 3 & 4 mind. Rhy. Fig. 4 End Rhy. Fig. 4

let ring full P.M. let ring full P.M. (cont. in slash, 2nd time)

Gtr. 5 P.M. P.M.

Gtr. 6 (elec.) Rhy. Fig. 4A End Rhy. Fig. 4A

w/ slight dist. & heavy flanger P.M. P.M.

*Sung 1st time only.

D.S. al Coda 1

Gtr. 1: w/ Rhy. Fig. 1
E5

Gtrs. 5 & 6 tacet

Gtrs. 3 & 4

Gtr. 6

Gtr. 5 divisi

**Gtr. 5 to left of slash.

Coda 1

Guitar Solo

Gtr. 1 tacet

Gtrs. 3 & 4: w/ Rhy. Fig. 4, 4 times

Gtr. 6: w/ Rhy. Fig. 4A, 4 times

Em

N.C.(G) (F#+)

Em

N.C.(G) (F#+)

Gtr. 5 mind. _

8va

loco

w/ bar

P.H. grad. release

full

3/4

w/ bar

13 14 12 14 12 14 12 12 14 14 15 14 12 14 14 14 12

Em N.C.(G) (F#+) Em N.C.(G) (F#+)

full full w/ bar full 1/2

(12) 15 (15) (15) 14 12 (12) 5 5 5 5 5 (7) 7 5 14 14 14 1/2

Em N.C.(G) (F#+) Em N.C.(G) (F#+)

let ring

1/2 1/2

(12) 0 0 0 0 15 15 15 0 0 15 15 12 0 0 15 15 15 0 0 15 15 12

Em N.C.(G) (F#+) Em N.C.(G) (F#+)

let ring

1/2

(12) 0 0 15 15 15 0 0 15 15 12 0 0 15 15 12/15 15 0 14 13 12

Chorus

Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A, 3 3/4 times

Gtrs. 3, 4 & 6 tacet

Aadd9

G6

Cmaj7

Badd11

Like the cold - est win - ter chill; heav - en be - side you, hell with - in.

Gtr. 5

full

0 10 10 (10) 10 8

Aadd9

G6

Cmaj7

Badd11

Like the cold - est win - ter chill; heav - en be - side you, hell with - in.

Riff B

full

10 10 (10) 10 8

End Riff B

Gr. 5: w/ Riff B, 1 3/4 times

Aadd9 G6 Cmaj7 Badd11

Like the coldest winter will; heav-en be-side you, hell with-in.

Aadd9 G6 Cmaj7 B D6

And — you know you have it still; — heav - en in - side — you. —

mind. _

Gtr. 5

let ring _

0 0 15 15 15 0 15 15 12 0 0 15 15 15 0 15 15 12

Gtrs.
3, 4 & 6 //

Git. 5

The musical score for guitar (Git. 5) consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melodic line of eighth notes. The notes are: D4 (fret 0), E4 (fret 1), F#4 (fret 2), G4 (fret 3), A4 (fret 4), B4 (fret 5), A4 (fret 4), G4 (fret 3), F#4 (fret 2), E4 (fret 1), D4 (fret 0). The bottom staff is a fretboard diagram with six strings. It shows the fret numbers for each note in the melodic line: 0, 1, 2, 3, 4, 5, 4, 3, 2, 1, 0. There are also some additional notes and fret numbers shown, such as 12, 15, and 12, which are likely part of a larger piece or a specific exercise.

The first staff of music is in treble clef, key of D major (two sharps), and 4/4 time. It contains the first four measures of the song. The notes are: D4 (quarter), E4 (quarter), F#4 (quarter), and G4 (quarter). A slur connects the first two notes, and another slur connects the last two notes. The word "full" is written above the staff, with an arrow pointing to the first measure.

The musical notation for the guitar solo is presented in two staves. The top staff is a standard musical staff with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The bottom staff is a guitar tablature staff with six lines. It shows the fretting for the notes: G4 on the 2nd fret of the 1st string, A4 on the 2nd fret of the 2nd string, and B4 on the 2nd fret of the 3rd string. The notation continues with a series of sixteenth and thirty-second notes, indicating a fast, melodic run.

G5 F#5

P.M.

End Riffs A & A1

12/8

P.M. 4

Gtrs. 3 & 4: w/ Riffs A & A1
E5 type2

Gtr. 1

P.M.

Just one more time.

Gtr. 2

F5
End Rhy. Fig. 1

P.M.

(cont. in notation)

End Rhy. Fig. 1A

P.M. 4

Verse

E5

N.C.

E5

N.C.

1. So cra - zy, beat the strain.
2. Your re - dun - dan - cy stains.
3. Emp - ty room sets the scene.
4. So cra - zy, feel the hate.

Too la - zy, shake the gray.
Tired of in - fan - tile claims.
Pick at me slow, pain fiend.
Yeah, I've got years to wait.

Gtrs.
1 & 2

Rhy. Fig. 2

Gtrs. 1 & 2: w/ Rhy. Fig. 2

E5

N.C.

E5

F5

E5

N.C.

So, and she willed the rain.	So, let me be _____ de - famed.	Your re - dun - dan - cy stains.
Like pup - pets on a string,	un - tang - gle you _____ from me.	So cra - zy, beat the strain.
Suck me through barbed wire screen.	An - ger be - comes _____ our queen.	Tongue whip - ping; fork - ed black.
I know it's not too late.	Lend - ing clean hands _____ to fate.	Rise from the dirt I'm in.

End Rhy. Fig. 2

To Coda 3 \oplus

E5

N.C.

E5

N.C.

ES

F5

Tired of in - fan - tile claims.	Like pup - pets on their strings,	un - tan - gle you ____ from me.
Too la - zy, shake the gray.	So, and she willed the rain.	So let me be ____ de - famed.
How long un - til you crack?	Sur - prise and set a - back.	Lack - ey's loose talk ____ for fact.
Hide in an - oth - er's skin.	Stick black dress doll with pin.	Your mouth takes on ____ my grin.

Pre-Chorus

E5

N.C.

Time to call the doggies off

E5 N.C.

Tired of the sha - dow - in'.

End Rhy. Fig. 3

P.M. - - - 4 P.M. - - - 4 P.M. - - - 4

2 0 2 0 2 0 2 0 2 0 2 0 5 5 5 7 5 6 6 6 6 6 7

To Coda 1 ⊕

N.C. E5 N.C.

Slide me to the side a - gain. ____ Slapped in the face a - gain.

Chorus

* C5/G ** B5/F# G5 Gtr. 3: w/ Fill 1 F#5 E5 G N.C.(E5) Bb5 B5

One day my ____ plane

Gtr. 1

P.M. P.M. - - 4

5 4 0 5 4 2 0 0 0 0 0 0 8 8 8 8 9 7

Gtr. 2

P.M. P.M. - - 4

5 4 0 5 4 2 0 0 0 0 0 0 8 8 8 8 9 7

*bass plays G **bass plays F#

Fill 1

Gtr. 3

TAB

Gtr. 3: w/ Fill 1
 E5 N.C. E5 Gtr. 3: w/ Fill 2
 G5 F#5 F5 Gtr. 3: w/ Fill 1
 E5 N.C. E5

leaves. Some way my head creeps. Some

P.M. P.M. let ring P.M. P.M.

D.S. al Coda 1
To Coda 2 ⊕

Bb5 B5 Gtr. 3: w/ Fill 1
 E5 N.C. E5 Gtr. 3: w/ Fill 3
 G F# F

day my way leads. Some way my head

P.M. P.M. let ring P.M. let ring

Fill 2
Gtr. 3

TAB

12 12 11 11 9 13
10 10 9 9 7 11

Fill 3
Gtr. 3

8va

let ring let ring let ring

TAB

12 12 12 11 11 10 10
12 11 11 11

⊕ Coda 1

Pre-Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 3, 2 times

E5

N.C.

E5

N.C.

Time to call the dog-gies off. ____

Tired of the sha-dow-in'.

D.S.S. al Coda 2

E5

N.C.

E5

N.C.

Slide me to the side a - gain. ____

Slapped in the face a - gain.

⊕ Coda 2

Interlude

2nd time, D.S. al Coda 3

E5

F5/E

E

D5/E D/E

Gtr. 1 //

1. creeps. ____ Ah. ____

2. Ah. ____ Ah. ____

Gtr. 2

let ring throughout

Gtr. 3

w/ echo & slide
play 2nd time only

⊕ Coda 3

Outro

E5 type2

E

A

E5 type2

E

A

Gtr. 2

Ah.

Ah.

Gtr. 1

w/ bar

w/ bar

w/ bar -1/2

Gtr. 3

w/ bar
*fdbk.

*Microphonic fdbk.,
not caused by string vibration.

-1

E5 type2

E

A

Gtr. 2: w/ Rhy. Fill 2
E5

N.C.

E5 type2

E

F

Gtr. 2

Ah.

Ah.

w/ bar

w/ bar

fdbk.

w/ bar

1 1/2

1/2

fdbk.

w/ bar

Rhy. Fill 2

Gtr. 2

Harm.-----4

T
A
B

2

2

2

2

2

2

7

7

7

7

7

7

7

7

7

7

7

E F
 (6) (6)
 open 1fr
 +1/2
 w/ bar

E5 type2

A
⑥

E A
ⓐ ⓑ
open 5fr

E5 type2

E A
 (6) (6)
 open 5fr

5fr

open 5th

+1

w/ bar

+2

w/ bar

So cra - zy,

so cra

Riffs B & B1

End Riffs B & B1

Gtr. 1

Gtr. 4

divisi

w/ bar

w/ bar

(10)

(10)

*Gtr. 4 to right of slashes. -1/4 +1/4

Gtrs. 1 & 4: w/ Riffs B & B1, 6 times
E5 type2

E5 type2

Gtrs. 1 & 4: w/ Rims D & A, 6 times
E5 type2

D
⑥
open

+1

Gtr. 2

w/ bar

E5 type2

Gtr. 2: w/ Rhy. Fig. 1A, last 4 meas., simile
E5 N.C.

zy, so cra - zy. Ah. _____

Gtr. 3

Rhy. Fig. 4

Harm.

w/ bar

7 7 7 7 7 7 7 (7)

-1

Gtr. 3 tacet
E5 type2

E ⑥ open
F ⑥ 1fr +1/2

Gtr. 2

w/ bar

Gtr. 1

w/ bar

(14) (14) 12 (12) 10 (10) (10) (10)

-1 1/2 -2 1/2

E5 type2

A ⑥ 5fr

E5 type2

E ⑥ open 5fr
A ⑥

E5 type2

E ⑥ open 5fr
A ⑥

+1 w/ bar

+1 w/ bar

+2 w/ bar

So cra - zy,

so cra -

Riffs B & B1

End Riffs B & B1

Gtr. 1

w/ bar

Gtr. 4 *
divisi
w/ bar

w/ bar

-1

Gtrs. 1 & 4: w/ Riffs B & B1, 6 times
E5 type2

D ⑥ open

E5 type2

+1

w/ bar

Gtr. 2

Gtr. 2: w/ Rhy. Fig. 1A, last 4 meas., simile
E5 N.C.

zy,

so cra - zy.

Ah.

Gtr. 3

Rhy. Fig. 4

Harm.

w/ bar

(7)

-1

15ma
3 3

*Harm.

1.5 1.5 1.5 1.5 1.5

*Harmonics located between frets.

E5 type2

Gtr. 3

Gtr. 1

rit.

rit.

w/ bar full

w/ bar

(5)

Gtr. 2 15ma loco

Harm. let ring

rit.

1.5 1.75 1.75 1.5 2 2 4 5 4 3 2 2 2 2 2 2 3 4 7 7 7 7 7 7

0 0

Rhy. Fill 3

Gtr. 3

w/ bar

(cont. in slash)

TAB

2 0 2 0 2 0 2 0 2 0 2 0 12 (12)

-1

Free Time

Gtr. 3: cont. simile till fade

Gtr. 1

fdbk.

rit.

w/ bar

w/ bar

(19) (19) (19) (19)

Gtr. 2

rit.

-1 1/4 15ma -2 -2 -2 1/2 -2 1/2

w/ bar

-1/4 Harm. -2 -2 -2 1/2 -2 1/2

0 0 3.1 2.75 3.1 2.75

Begin Fade

Fade Out

w/ bar

15ma 4:3 loco

-2 1/2 -2

P.M.

w/ bar

3.1 3.1 3.1 3.1 0 0 0 0 0 0 0 0

-2 1/2 -4 1/2 -4 3/4 -5 -5 1/4 -5 1/2 -5 3/4 -6

Lyrics by Layne Staley
Music by Jerry Cantrell

Lyrics by Layne Staley
Music by Jerry Cantrell

① = E♭ ④ = D♭
② = B♭ ⑤ = A♭
③ = G♭ ⑥ = E♭

Moderately Fast Rock ♩ = 123

$A\flat 5$ $D\flat 5$ $A\flat 5$

Gtrs. 1 & 2 (dist.)

Rhy. Fig. 1

Ab5
End Rhy. Fig. 1
play 4 times

Tune Down 1/2 Step:

① = E \flat ④ = D \flat
② = B \flat ⑤ = A \flat
③ = G \flat ⑥ = E \flat

Intro

Moderately Fast Rock ♩ = 123

Ab5 Db5 Ab5

Gtrs. 1 & 2 (dist.)

Rhy. Fig. 1

End Rhy. Fig. 1
play 4 times

TAB

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 4 times

Ab5 Db5 Ab5

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 4 times
 Ab5 Db5 Ab5 D5 G5 Ab5 Db5 Ab5 D5 G5 Ab5

1. Hey, let 'em do it a - gain, yeah.
 2. Hey, I know I made the same mis - take, yeah.

Db5 Ab5 D5 G5 Ab5 Db5 Ab5 D5 G5 Ab5

Hey, you said you were my friend.
 I, I won't do it a - gain, no.

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 4 times
 Db5 Ab5 D5 G5 Ab5 Db5 Ab5 D5 G5 Ab5

Hey, turn me up - side down, oh.
 Why, why you slap me in the face? Ow!
 3. Hey, you had time to think it out, yeah.

Db5 Ab5 D5 G5 Ab5 Db5 Ab5 D5 G5 Ab5

Hey, feel - in' so down.
 I, I did - n't say it was o - kay, no.
 Hey, your weak will won't help her heal her heart.

Db5 Ab5 D5 G5 Ab5 Db5 Ab5 D5 G5 G

Hey.
 No.
 Hey, I bet it real - ly eats you up. (Ah.)

[illegible]

Chorus

w/ Voc. Fig. 1, 2 times

A \flat D \flat A \flat

Rhy. Fig. 2

D

A

A \flat

D \flat

A \flat

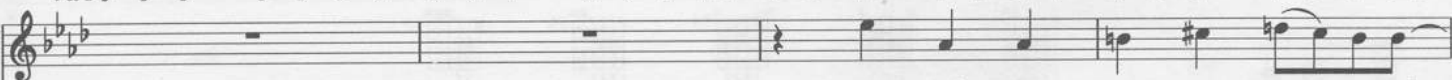
D

A

A \flat

End Rhy. Fig. 2

Gtrs. 1 & 2



Gtr. 3

Riff A



1. You made a score at me a - gain,
2. You've got a lit - tle part of me

End Riff A

Gtrs. 1 & 2: w/ Rhy. Fig. 2

Gtr. 3: w/ Riff A

D \flat A \flat

D

A

A \flat

D \flat

A \flat

D

A

A \flat



a - gain, a - gain, and a - gain, a - gain, a - gain, and a - gain, and a - gain, and a - gain,
a - gain, and a - gain, and a - gain, a - gain, and a - gain, and a - gain, and a - gain, and a - gain,
3. Ex - tend a part of me a - gain, a - gain, and a - gain, and a - gain, and a - gain.

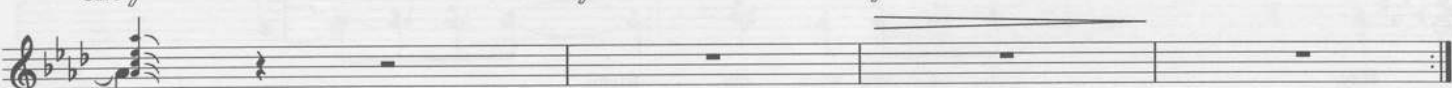
1.

Interlude

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 2 times

A \flat 5

Gtr. 3



(Ah.)

2., 3.

Interlude

Gtrs. 1 & 2 tacet, 1st time

Gtrs. 1 & 2: w Rhy. Fig. 3, 3 times, 2nd time

A \flat 5 D \flat 5 A \flat N.C.

G5 D5/A D5

A \flat 5 D \flat 5 A \flat N.C.

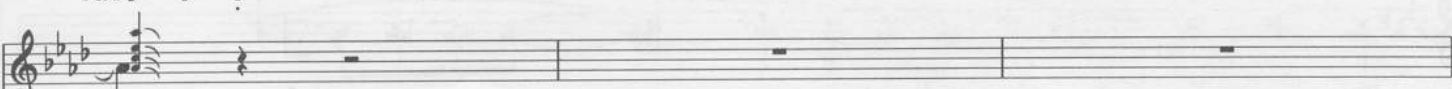
G5 D5

A \flat D \flat A \flat

Rhy. Fig. 3

End Rhy. Fig. 3

Gtrs. 1 & 2



(Ah.)

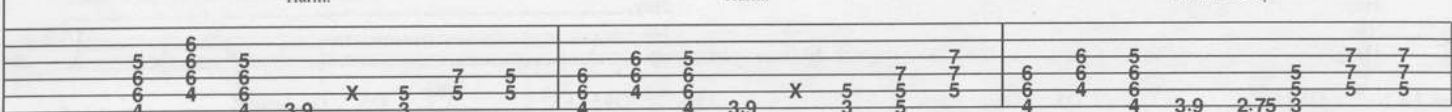


simile on repeat

*Harm.

Harm.

Harm.-----



*Harmonics located between frets.

Voc. Fig. 1



(Ah.)

)

Guitar Solo

Ab5 Db5 Ab N.C.

G5 D5

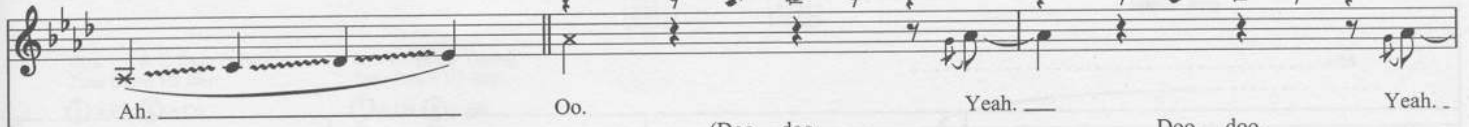
Gtr. 3: w/ Rhy. Fig. 4, 8 times, simile
Ab5 Db5 Ab5
Rhy. Fig. 5

G5 D5
End Rhy. Fig. 5

Gtr. 1: w/ Rhy. Fig. 5, 7 times
Ab5 Db5 Ab5

G5 D5

Gtr. 1



Gtr. 3

Rhy. Fig. 4

End Rhy. Fig. 4

Riff B

Gtr. 4 (dist.)

8va... loco

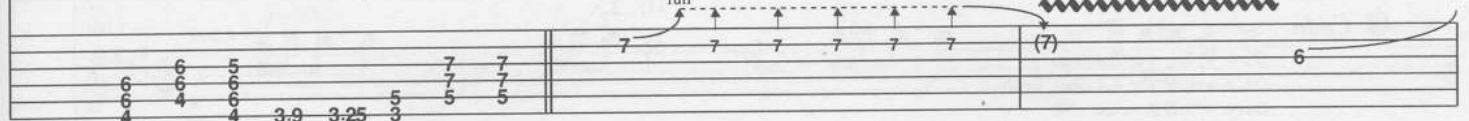
simile on repeat

grad. bend

Harm. --- 4

P.H.

full



To Coda ⊕

Ab5 Db5 Ab5

G5 D5

Ab5 Db5 Ab5

G5 D5

Ab5 Db5 Ab5

G5 D5



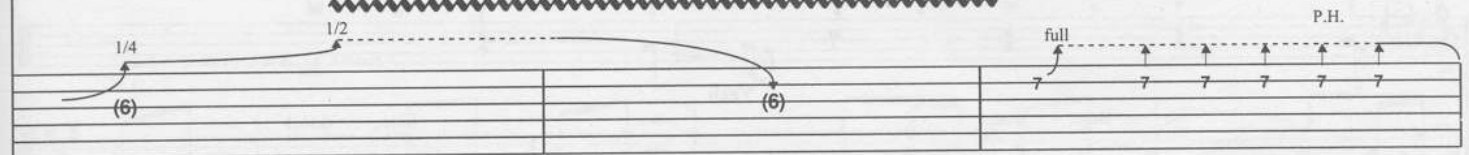
End Riff B

8va... loco

grad. release

P.H.

full



Ab5 Db5 Ab5

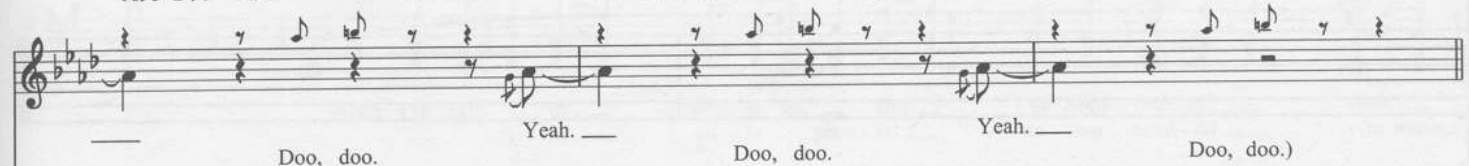
G5 D5

Ab5 Db5 Ab5

G5 D5

Ab5 Db5 Ab5

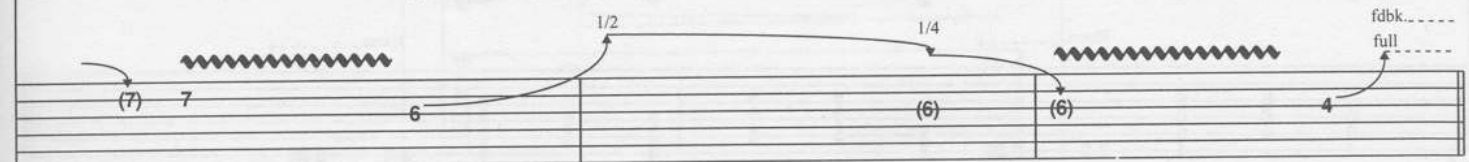
G5 D5



grad. bend

grad. release

fdbk. --- full



Interlude

*D.S. al Coda
(take 2nd ending)*

Gtr. 3 tacet

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 2 times

Ab5 Db5 Ab5

D5 G5

Gtr. 4 tacet

Ab5 Db5 Ab5

D5 G5

Ab5

grad. release

fdbk.

(4)

Coda

1., 2.

Gtr. 1: w/ Rhy. Fig. 5, 4 times

Gtr. 3: w/ Rhy. Fig. 4, 4 times, simile

Gtr. 4: w/ Riff B, simile

Ab5 Db5 Ab5

G5 D5

Ab5 Db5 Ab5

G5 D5

Ab5 Db5 Ab5

G5 D5

Ab5 Db5 Ab5

G5 D5

Yeah.

Doo, doo.

(Doo, doo.)

3.

Ab5 Db5 Ab5

G5 D5

Ab5 Db5 Ab5

Gtr. 1

Yeah.

Doo, doo.

Gtr. 4

8va

grad. release

1/2

P.H.

(6)

6

6

(6)

Gtr. 3

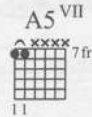
Harm.

Harm.

6 6 5 7 7 6 6 5 3.9 3.25 5 5 5 6 6 5 3.9 3.25

Shame in You

Lyrics by Layne Staley
Music by Jerry Cantrell, Sean Kinney and Mike Inez



Gtrs. 1, 2 & 3; Drop D Tuning,
Tune Down 1/2 Step:

- ① = E♭ ④ = D♭
② = B♭ ⑤ = A♭
③ = G♭ ⑥ = D♭

Gtr. 4; Open D Tuning,
Tune Down 1/2 Step:

- ① = D♭ ④ = D♭
② = A♭ ⑤ = A♭
③ = F ⑥ = D♭

Intro

Slow Rock ♩ = 72
N.C.

Gtr. 1 (dist.) Riff A *mp* let ring throughout

1. When I wak - End Riff A

TAB: 0 12 (12) 11 12 (12) 10 12 (12) 9 12 (12) 9

Gtr. 2 (clean) Riff A1 *mp* let ring throughout

End Riff A1

TAB: 0 4 (4) 4 4 (4) 3 4 (4) 0 2 4 (4)

Verse

Gtrs. 1 & 2; w/ Riffs A & A1, 3 times
N.C.

en ____ and I'm ach - in', ____ time for sleep - in', ____ yeah. ____

§ Gtr. 3; w/ Fill 1, 2nd time

When I'm say - in', ____ "time to go," ____ and ____ I've been hurt - in', ____ yeah. ____
in', ____ on - ly prov - in' ____ no one need - ed ____ to move..

Fill 1

Gtr. 3

8va

TAB: 11

*A D7 A/C# C A

When I'm lay - in', - I'm still try - in', - con - cen - trat - in' - on dy - in', - yeah. -
 Still be - liev - in', - yet, mis - tak - en all God's chil - dren, - yeah. - And I must

Gtr. 3 (clean)
mp w/ flanger

let ring throughout
 simile on repeat

5 5 5 5 5 5
 7 6 7 5 7 7 6 7 7 7 7 6 7 6

*Chord symbols reflect combined tonality.

Chorus
 D F#m F

Gtr. 3
mf w/ dist. & flanger

let ring ----- 4 let ring ----- 4 let ring ----- 4

3 2 0 2 4 2 4 4 3 3 3 0 2 1/2 (2) 3 0 2 3 4 2 3 1 1 1 2 3 3 1 1 2 3 3

Gtr. 1
 Rhy. Fig. 1
mf

let ring throughout

1/2 full full
 7 (7) 11 9 12 (12) 11 9 11 8 10 8 12 (12) 10 8

Gtr. 2
 Rhy. Fig. 1A
mf w/ dist.

let ring throughout

1/2 full full
 0 0 4 (4) 0 0 4 4 4 5 (5) 4 4 4 3 3 3 5 (5) 3 3

Gtrs. 1 & 2: w/ Rhy. Fig. 1A, 1st 7 meas., simile
D

F#m

F

sins I'll _ claim, _ give you back shed _ pain; _ go find _ a _ place _ for _ own

Gtr. 3

12

Aadd9

D

F#m

shame. _ So you _ can _ deal _ with this thing un - real, _ no

full full full full full full

7 7 7 7 7 7 (9) 7

F

Aadd9

one _ made _ you _ feel an - y hurt, _ yeah.

8va loco 8va

let ring. full full full

15 14 14 14 15 14 14 14 14 14 17 (17) (17) 17

Gtrs. 1 & 2

let ring. full

(4) (4)

2. Bod-y's mov -

δva

3

full (17) 17 full (17) 17 full (17) 17 full (17) 14 16 16 full (16) 14 14 16 let ring hold bend 17 16 17 16 17 16 14 16 14 12 11 12

mp

let ring

let ring

2 0 2 0 4 6 4 2 0

⊕ Coda

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A, simile

D F#m F A

say — I was stu - pid, — self - ish - ly she — con - sumed, yeah. —

Gtr. 3

5 7 6 5 7 7 5 7 6 5 5 7 7

Chorus

D F#m F

mf w/ dist. & flanger

let ring

let ring

let ring

8 7 7 10 8 7 10 8 7 10 9 7 7 9 9 1/2 3 0 2 (2) 3 0 2 3 4 3 2 1 3 1 1 0 1 2

Gtrs. 1 & 2: w/ Rhy. Fig. 1A, 1st 7 meas., simile
D

[illegible]

F#m F Aadd9

all we — trained, — or n'er — re — gain — peace you seek. — Now,

you _ hear _ me _ _ _ for the things I _ _ _ see. _ _ _ Yeah, I be - lieve _ _ _ in in - ner

Aadd9

peace, — yeah.

Gtr. 3

f

full

full

full

12 12 12 (12) 10 11 12 (12) 10

Gtrs. 1 & 2

let ring

full

let ring

full

0 4 2 0 (4) 2 0 0 4 2 0 (4)

Bridge

Gtr. 3: w/ Fill 2, 2nd time
D

F

Gadd9

1. Throw_ out, — — — — —
2. Show_ fine, — — — — —

blow_ up, — — — — —
no_ signs, — — — — —

hold_ in, — — — — —
grow_ blind. — — — — —

simile on repeat

let ring throughout

1/2

full

full

0 4 0 4 (4) 0 0 3 3 3 5 (5) 3 3 3 7 7 7 (7) 5 5 7 5

Fill 2

Gtr. 3

TAB

(7) 5 7 5 7 5 7 7 7 5 7 5 7 5 7 7 7 (7) 5 7 5 7 (7)

1/2

full

1. D Aadd9 2.

(cont. in slash)

let ring

full

let ring

full

let ring

full

A5

Gtr. 3 //

Gtrs. 1 & 2

Gtr. 1 //

Gtr. 4 (dist.)

(Gtr. 1 cont. in slash)

let ring

full

let ring

full

let ring throughout

A5

(cont. in notation)

Riff B

End Riff B

mf

Gtr. 1

Riff C

End Riff C

mf

let ring

1/2

6 (6) 7 7 0 7 6 7 7 6 7 6 (6) 7 7 0 7 6 0 7

Gtr. 4

Riff C1

End Riff C1

7 7 9 7 7 10 9 7 7 7 9 7 7 7 9 7 7

Gtr. 1

Gtr. 4: w/ Riff B, 4 times

Gtr. 1: w/ Riff C, 3 times

Gtr. 4: w/ Riff C1, 5 times

Gtr. 3

mf

let ring

1/2

6 (6) 7 7 0 7 6 7 7 6 7 6 (6) 7 7 0 7 6 0 7

10 10 X X 5 5 3
7 7 X X 2 2 0

*fade in.

Gtr. 3: w/ Riff D 1 1/2 times

Gtr. 3: w/ Fill 3

A5 VII A E
④ ⑤
7fr 7fr

Gtr. 4
let ring

Riff D

End Riff D

Gtr. 3

Gtr. 1

8va

loco

mf

mf

9 15 15 15 15 15 15 X X 14 14 9 10 10 10 X 10 10 X X 5 5 3
6 12 12 12 X 12 12 X X 11 11 6 7 7 7 X 7 7 X X 2 2 0

2 0

Fill 3

Gtr. 3

8va

loco

TAB

9 10 10 10 X 10 10 X X 5 5 3
6 7 7 7 X 7 7 X X 2 2 0

59

Lyrics by Layne Staley
Music by Jerry Cantrell, Sean Kinney and Mike Inez

Music by Jerry Cantrell, Sean Kinney and Mike Inez

B5 A5 F5

xxxxx xxxxx xxxxx

7fr 5fr

13 13 13

① = Eb ④ = Db
② = Bb ⑤ = Ab
③ = Gb ⑥ = Eb

Free Time

Spoken: Sure, God's all powerful but does he have lips?

8va

mp

fdbk.

fdbk.

w/ bar

full

12 1/2 (12) 1/2 (12) 8 (8) (8)

TAB

Moderately Fast Rock ♩ = 79

Moderately Fast Rock ♩ = 79

Gtrs. 2 & 3 (dist.)

B5 A5 B5 F5
f P.M. (cont. in notation)

Whoa!

8va

15ma

fdbk.

*fdbk.

1 1/2 full 3 1/2 w/ bar

(8) (8) (8) (8) (X) (X)

*Microphonic fdbk., not caused by string vibration.

Gtr. 1 tacet
F5

Gtr. 1 tacet F5 E5 F5 B5 A5 B5 F5 Gtrs. 2 & 3: w/ Rhy. Fig. 1, 3 times E5 F5 B5 A5 B5 F5

1. Dear God, how have you been then? ____ I'm not fine; fuck pre-tend-ing. _

Rhy. Fig. 1 End Rhy. Fig. 1 Fill 1 End Fill 1

Gtr. 2 & 3 loco

P.M. P.M. P.M. P.M. P.M.

* fdbk.

pitch: D

pitch: D
*volume swell

Gtr. 1 tacet

E5 F5 B5 A5 B5 F5

Gtr. 1: w/ Fill 2

E5 F5 B5 A5 B5 F5

All of this death your send - in'; _____ best throw some free heart men - din'. _

Verse

Gtrs. 2 & 3: w/ Rhy. Fig. 1, 3 1/2 times

Gtr. 4: w/ Fill 7, 3rd time

Gtr. 1: w/ Fill 4, 2nd time

Gtr. 1: w/ Fill 1, 3rd time

F5 E5 F5 B5 A5 B5 F5 E5

2. In - vite you in my heart then; _ when done my
3. So Lord, I see you grin - in'; _ must be grand
4. All the re - spect I'm giv - in'; _ shared strength a -

F5 B5 A5 B5 F5 E5 F5 E5

Gtr. 1: w/ Fill 5, 2nd time
Gtr. 1: w/ Fill 4, 3rd time

sins for - giv - en. _ This God of mine re - lax - es. _ World dies, I
al - ways win - in'? _ How proud are you be'n' a - ble _ to - geth - er
quired by liv - in'. _ All bloom - in' life you're feed - ing _ can't hide sick

Fill 2
Gtr. 1

** 8va

** fdbk.

TAB (14)

*volume swell

Fill 4
Gtr. 1

8va

fdbk.

TAB 12

pitch: D
*volume swell

Fill 5
Gtr. 1

** 8va

** fdbk.

TAB 14 (14)

pitch: E
*volume swell

Fill 7
Gtr. 4

TAB (10) (10)

Chorus

F5

B5

A5

B5

F5

N.C. (G5)

(A5)

B5

A5

B5 F5

still pay tax - es. —
faith from fa - ble? —
ones your weed - ing. —

Can I be as — my God — am?.

Gtr. 1

δva

fdbk.

fdbk.

pitch: D

pitch: E

Gtrs. 2 & 3

Rhy. Fig. 2

End Rhy. Fig. 2

P.M.-----

P.M.

Gtrs. 2 & 3; w/ Rhy. Fig. 2, 2 1/2 times

N.C.(G5) (A5)

B5

A5

B5

F5

N.C.(G5) (A5)

B5

A5

B5 F5

Can you be as — God am? —

Can I be as — my God — am?.

Gtr. 1

δva

fdbk.

fdbk.

fdbk.

fdbk.

pitch: D

pitch: E

pitch: E

1.

2.

To Coda

Gtr. 1: w/ Fill 6, 1st time

Gtr. 1: w/ Fill 3, 2nd time

Gtr. 4: w/ Fill 8, 2nd time

N.C. (G5) (A5)

Gtrs. 2 & 3: w/ Rhy. Fill 1

B5 A5 B5 F5

B5 A5 B5 N.C.

God of all; my God am. — all; my God am. —

Fill 3 End Fill 3

8va

fdbk.

1/2

fdbk.

3

15 17 18 17 15

7 7 7 7 9 9 7 7 7 9 10

5 5 5 5 7 7 5 5 5 7 8

pitch: D

Guitar Solo

Gtr. 1: tacet

Gtrs. 2 & 3: w/ Rhy. Fig. 3, 2 1/2 times

Voc. Fill 1 End Voc. Fill 1 Voc. Fig. 1 End Voc. Fig. 1

God am. —

Gtr. 4 (dist.)

f

let ring

full

full

full

full

8 5 5 5 5 5 5 5 0 0 0 0 3 3 0 0 3 0 0 8 7 5 8 5 8 8 6 8 10

Rhy. Fig. 3 End Rhy. Fig. 3

Gtrs. 2 & 3

(10) 10 10 14 14 14 14 12 12 12 10 10 9 10 9 7 9 9 7 7 7 9 10

(8) 8 8 12 12 12 12 10 10 10 8 8 7 8 7 5 7 7 5 5 5 7 8

Rhy. Fill 1

Gtrs. 2 & 3

P.M.

TAB

7 7 7 7 9 9 9 7 7 9 3

5 5 5 5 7 7 7 5 5 7 1

Fill 6

Gtr. 1

8va

fdbk.

3

15 17 18 17 15

(12)

TAB

Fill 8

Gtr. 4

TAB

9

5

D.S. al Coda
(take 2nd ending)

⊕ *Coda*
Outro

w/ Voc. Fig. 1, 2 times, simile

Rhy. Fill 2
Gtrs. 2 & 3

The second system of music continues the melody in the treble clef. It begins with a quarter note G4, followed by a dotted half note F#4. A wavy line indicates a vibrato effect on the F#4 note. The melody then continues with a quarter note E4, a quarter note D4, and a quarter note C4. The bass line consists of a half note G2, a half note F#2, and a half note E2. The piece concludes with a double bar line. The text "P.M." is written below the staff, followed by a dashed line and the number 4.

P.M.4

TAB

9 7 9 9 7 7 9 3

4x 2x 7x 7 5 5 7 4

B5 A5 B5 N.C.

15ma 8va 15ma

pitch: A

w/ Voc. Fig. 2

B5 A5 B5 N.C.

Gtrs. 2 & 3: w/ Rhy. Fill 2
w/ Voc. Fig. 1, 1st meas.

B5 A5 B5 F5

15ma

So Close

Lyrics by Layne Staley
Music by Jerry Cantrell and Sean Kinney

Tune Down 1/2 Step:

- ① = E♭ ④ = D♭
② = B♭ ⑤ = A♭
③ = G♭ ⑥ = E♭

Intro

Moderately Fast Rock ♩ = 144

Gtr. 1 (dist.) N.C.(G7) (F#7) (B♭5) (F) (G7) (F#7) (B♭5) (F)

f let ring... let ring... let ring... let ring...

TAB 3 2 1 3 3 3 2 3 0 3 0 2 1 3 3 3 3 1 3 3

Gtr. 2 (dist.) *mf* steady gliss. let ring...

TAB 10 (10) 10 (10) 10 (10) 7 0 6 7 8 7 0 0

*Using a gtr. w/ Les Paul type electronics, place the neck pickup volume at 0 and the bridge volume at 10. Then, with the toggle switch on the neck pickup, strike the chord and switch the toggle to the bridge pickup in the rhythm shown.

Gtrs. 1 & 3 (dist.) (G7) (F#7) (B♭5) (F) *f* let ring... let ring... let ring... let ring...

Gtr. 4: w/ Fill 1 (G7) (F#7) (B♭5) (F) *play 3 times* Rhy. Fig. 1 *End Rhy. Fig. 1*

Gtr. 2 Riff A w/ bar End Riff A w/ bar ** 8va* *loco* (cont. in slash) **P.H.* 1/2

TAB (0) 0 6 7 8 7 0 0 (0) 5 5 3 5 5 5 5 3

pitch: E F E

Fill 1

Gtr. 4 (dist.)

mf

TAB 3 6 5 5 3

§ Verse

Gtrs. 1 & 3: w/ Rhy. Fig. 1, 4 times

Gtr. 2: w/ Fill 4, 2nd time

Gtr. 2 tacet
N.C.(Bb5)

(F)

Bb
3fr

Gtr. 2

1. Why _____ are we here _____ a - gain? _____ It's the
2. Man, _____ I near - ly snapped. my twig. _____ Then a -

Gtr. 2: w/ Fill 2

(G7) (F#7) (Bb5) (F) (G7) (F#7) (Bb5) (F)

same old, sit down, roll a - round, chewed up pen. _____
gain, _____ I near - ly snapped a few of you.

Pre-Chorus

Gtrs. 1 & 3: w/ Rhy. Fig. 1, 4 times

Gtr. 2: w/ Riff A, 4 times

N.C.(G7) (F#7) (Bb5) (F) (G7) (F#7) (Bb5) (F)

Noth - in' thril - lin' me too much, yeah. _____ Noth - in' thril - lin' me too much,
So, I hear you think high - ly now. _____ So, I hear you think high - ly

yeah. _____ Noth - in' thril - lin' me too much, yeah. _____ Noth - in' thril - lin' me. _____
now. _____ So, I hear you think high - ly now. _____ So, I hear you think. _____

Chorus

E5 E#5 F#5 F# F#5 F#11

E5 E#5 F#5 F# F#5 F#11

Yeah, _____ so _____ close _____ now. _____

Gtrs. 1 & 3
simile on repeat let ring

Gtr. 2
grad. release 3/4 12 (12)

Fill 2
Gtr. 2

let ring

TAB 0 6 7 8 7 0

Fill 4
Gtr. 2

TAB (6) (6)

F#5 E#5 E5 Esus4 E E Esus4 E

Oo, — hoo. —

The main musical score consists of a vocal line and guitar accompaniment. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#). It features a melodic line with a long note on 'hoo.' and a final cadence. The guitar accompaniment is shown in three systems: a standard staff with chords and melodic lines, a fretboard diagram with fingerings (e.g., 4, 3, 2, 1, 0), and a tablature system with fret numbers (e.g., 12, 14, 14, 14, 14, 12, 12, 12).

Interlude

Gtr. 1: w/ Rhy. Fig. 1, 2 times
Gtr. 3 tacet
N.C.(G7)

(F#7) (Bb5) (F) (G7) (F#7) (Bb5)

Gtr. 2

w/ bar

slack

The interlude section features guitar parts for Gtr. 1, 2, and 3. Gtr. 1 has a wavy line representing a rhythmic figure. Gtr. 2 has a melodic line with a wavy line. Gtr. 3 has a wavy line. Fretboard diagrams show fingerings for various chords and notes, including (F#7), (Bb5), (F), (G7), (F#7), and (Bb5). A 'slack' instruction is shown for Gtr. 3.

Gtr. 3: w/ Fill 3

Gtrs. 1 & 3: w/ Rhy. Fig. 1, 4 times
(G7) (F#7) (Bb5)

(F) play 3 times

let ring

w/ bar

let ring

The guitar part for Gtr. 3 features a melodic line with a wavy line. Fretboard diagrams show fingerings for various chords and notes, including (F), (G7), (F#7), and (Bb5). A 'let ring' instruction is shown for Gtr. 3.

Fill 3
Gtr. 3

TAB

15

The Fill 3 section features a guitar part for Gtr. 3. It includes a melodic line with a wavy line and a fretboard diagram showing fingerings for various chords and notes, including (F), (G7), (F#7), and (Bb5). A 'TAB' instruction is shown for Gtr. 3.

(G7) (F#7) (Bb5) (F)

semi-harm. 3/4 full full

⊕ Coda
Outro

Gtr. 1: w/ Rhy. Fig. 1, 2 times
Gtr. 3 tacet
N.C.(G7)

(F#7) (Bb5) (F) (G7) (F#7) (Bb5)

+1/2 +1/2 +1/2 +1/2

w/ bar w/ bar w/ bar

14 14 14 18 18 (18)

12

slack *Rattle floppy strings w/ left hand.

Gtr. 3: w/ Fill 3
Gtr. 4: w/ Fill 5

(F) (G7) (F#7) (Bb5) (F) (G7) (Bb5)

Why? Why? Why?

let ring w/ bar let ring

0 6 7 8 7 0 (0) 6 0 0 6 0 6 7 8 7 2 3 3 3 2 4 5

Fill 5
Gtr. 4

-1/2 -1/2 -1/2 -1/2

w/ bar

TAB 14 (14) (14) (14) (14)

Rhy. Fill 1
Gtrs. 1 & 3

let ring let ring

TAB 0 3 3 0 2 2 3

Nothin' Song

Lyrics by Layne Staley

Music by Jerry Cantrell and Sean Kinney

Open D Tuning,
Tune Down 1/2 Step:

- ① = D \flat ④ = D \flat
② = A \flat ⑤ = A \flat
③ = F ⑥ = D \flat



Intro

Moderately Fast Rock $\text{♩} = 130$ (♩-♩-♩)

Gr. 2 (dist.)

(cymbal)

Gr. 1 (dist.)

mp

mp

D7 \flat 5

D

D7 \flat 5

D

D7 \flat 5

D

D7 \flat 5

D

Mm.

Mm.

Mm. -
*(Ah. -

*Sung by by lower harmony part.

Slower $\text{♩} = 122$ (♩-♩-♩)

D type2

D

f

(cont. in notation)

Ah.

Gr. 1 & 2

Riff A

let ring.

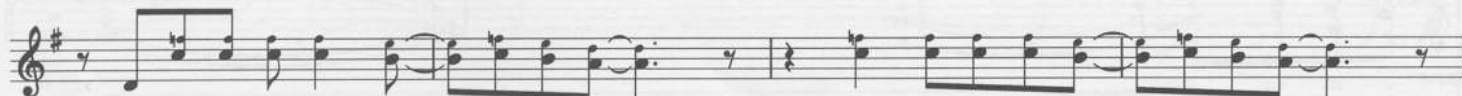
let ring.

End Riff A

Verse

Gtrs. 1 & 2: w/ Riff A, 3 times

D



1. Be - gan this take at sev'n _ thir - ty - eight. _

Head hit the board 'nough _ that it aches. _

Verse

Gtrs. 1 & 2: w/ Riff A, 3 1/2 times

Gtrs. 1 & 2: w/ Fill 1, 3rd time

D



Won - der, should I be work - in' So late? _

2. Be - gan this take at sev'n _ thir - ty - eight. _

4. Went out - side to give _ all a break, _



Head hit the board 'nough that it aches. _

Won - der, should I be work - in' so late? _

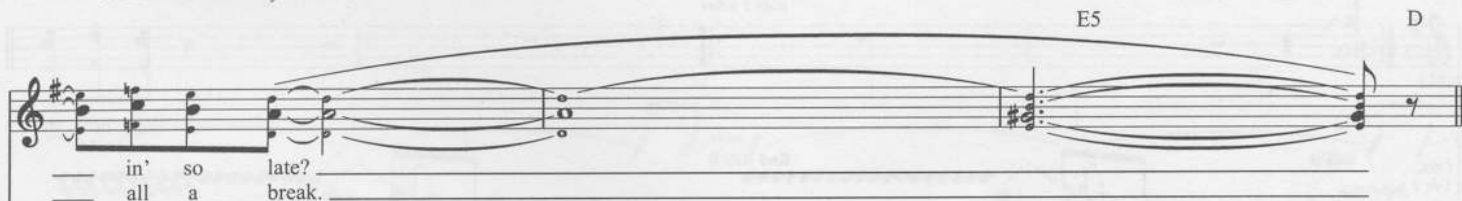
Won - der, should I be work

Wear - ing cow - hide, a steak _ on a skate. _

Back in - side Sam, throw 'way your cake. _

Went out - side to give _

6. See Additional Lyrics



E5

D

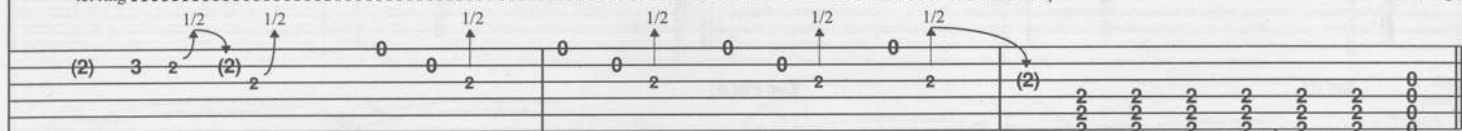
in' so late?
all a break.

Gtrs.
1 & 2



let ring

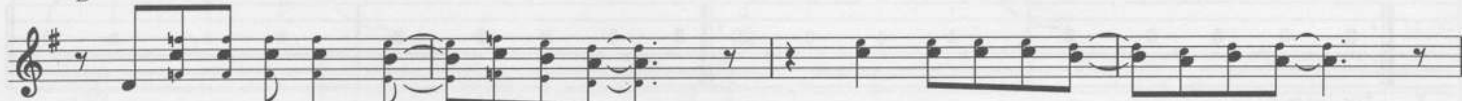
let ring.



Verse

Gtrs. 1 & 2: w/ Riff A, 3 1/2 times

D



3. Be - gan this take at sev'n _ thir - ty - eight. _

Head hit the board 'nough _ that it aches. _

5. Went out - side to give _ all a break, _

wear - ing cow - hide, a steak _ on a skate. _

7. See Additional Lyrics



Won - der, should I be work - in' so late? _
Back in - side Sam, throw _ 'way your cake. _

Won - der, should I be work -
Back in - side Sam, throw _

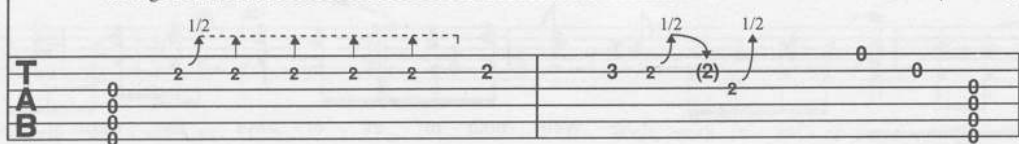
Fill 1

Gtrs. 1 & 2



let ring

let ring.



- in' so late?
- 'way your cake.

Gtrs. 1 & 2

let ring

1/2 1/2 1/2 1/2 1/2 1/2

(2) 3 2 (2) 2 0 0 2 0 0 2 0 2 (2)

Interlude

Faster ♩ = 163 (♩ ♩ ♩)

Half-Time Feel

D D7b5 D D7b5

play 3 times

Uh!

Well, now the

Gtrs. 1 & 2

Riff B

End Riff B

1/2

15 14 0 0 (15) (14) 0 0

Gtr. 3 (dist.)

Riff B1

End Riff B1

f **w/ flanger

full

f **w/ flanger

full

(8) (8)

*1st time only.

**Heavy flanger produces random overtones.

Chorus

Gtrs. 1, 2 & 3: w/ Riffs B & B1, 4 times

D D7b5 D D7b5

Noth - in' Song sticks _ to your mouth like pea - nut but - ter on the brain. _ Ah - la - da -

To Coda 1 ⊕

To Coda 2 ⊕

End Half-Time Feel

D D7b5 D D7b5

da - ee _ Well, noth - in' ev - er stays the same. _

Interlude

A Tempo (♩ = ♩)
D7b5

Gtr. 2 // D D7b5

Gtr. 3 flanger off

Gtr. 1 15 14 0 12 12 12 15 14 0

D.S. al Coda 1

Dtype2

D D7b5

let ring... 12 12 15 13 14 0 0 0 4 7 3/4 4 7 3/4 4 7 3/4 full full full

15 14 0 12 12 12 15 14 0

let ring...

Coda 1

Chorus

Gtrs. 1, 2 & 3: w/ Riffs B & B1, 4 times

D

D7b5

D

D7b5

Well, now the Noth-in' Song sticks to your mouth like pea-nut but-ter on the brain.

Ah-la-da-da-ee. Well, noth-in' ev-er stays the same.

Bridge

w/ ad Lib Bkgd. Voc.

D7b5

Rhy. Fig. 1A

D

End Rhy. Fig. 1A

Gtr. 2 //

Yeah, noth - in'.

Gtr. 3

flanger off

let ring.....4

5 5 5 5 5

5

3 0 0 0 3

3 3 3 3

0 0 0 0

Rhy. Fig. 1

Gtr. 1

End Rhy. Fig. 1

15		15	
14		14	
0		12	

Gtrs. 1 & 2; w/ Rhy. Figs. 1 & 1A, 3 times

D7b5

D

Oh. noth - in'.

Gr. 3

flanger on

flanger off

						let ring	-----	let ring	-----	let ring	-----
12	11	12	11	12	10						
10	10	9	4	5	3						

D7b5

D

Musical notation for the vocal line. It starts with a treble clef and a key signature of one sharp (F#). The melody consists of a whole rest, followed by a half note G4, a half note A4, and a half note B4. The lyrics "Nothin' in' Ah" are written below the notes.

w/ danger

2 4 0 4 3

(3) 5

D7b5

D

Noth - in' . Ah. Noth - in' stays the same.

flanger off

let ring

let ring

let ring

1/4

0 2 3 3 3 12 11 12 11 12 10 10 9 0 3 3

⊕ Coda 2

Outro

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A, 6 times

w/ ad Lib Bkgd. Voc.

D7b5

D

Well, the Noth - in' Song - sticks - to your mouth.

Gtr. 3

flanger off

let ring

8 8 8 8 0 2 3 2

D7b5

D

Yeah, ee, ah.

let ring

let ring

full hold bend

(2) 3 (3) 3 0 3 0 3 (3) 3 3 3

D7b5

D

Ee. Noth - in' Noth - in' real - ly changed.

Riff C

End Riff C

let ring

2 0 0 2 3 3 2 3 (3) 3

D7b5 D

Yeah, _____ ee. _____

Noth - in' real - ly told -

let ring ----- let ring ----- let ring -----

0 0 2 2 (3/2) 12 11 12 11 12 10 10 9 8 (8) 1/4

Gtr. 3: w/ Riff C, 3 times
D7b5 D D7b5

me. Noth - in' stays the same. -

D

(Noth - in' stays the same.____) Noth - in' stays the same.____

let ring ----- let ring -----

12 11 12 11 12 10 10 9 8 (8) 1/4 15 14 12 10 8

w/ gtr. ad Libs & frog noises
D7b5

Gtr. 2 //

flanger on

Gtr. 1

Additional Lyrics

6. Gotta finish so I can awake.
Feed the cat or she spreads all the waste.
Snap her neck or trade in for a new make.
7. Gotta finish so I can awake.
Feed the cat or she spreads all the waste.
Snap her neck or trade in for a new make.
Snap her neck or trade in for a new make.

Frogs

Lyrics by Layne Staley
Music by Jerry Cantrell, Sean Kinney and Mike Inez

Tune Down 1/2 Step:

- ① = E♭ ④ = D♭
② = B♭ ⑤ = A♭
③ = G♭ ⑥ = E♭

Intro

Moderately Slow ♩ = 88

* Gtr. 1
(elec.)

**Em6

Rhy. Fig. 1

N.C.

End Rhy. Fig. 1

mf w/ dist.
let ring

TAB

0 4 0 4 0 4 | 0 4 4 3

* Doubled by additional distorted elec. gtr. till indicated.

** Chord symbols reflect implied tonality.

Gtr. 1: w/ Rhy. Fig. 1, 7 times

Em6

N.C.

Em6

N.C.

Em6

N.C.

Gtr. 2 (elec.)

f w/ dist.
1/2
14 (14) (14) (0) (0)

* 8va
* fdbk.
w/ bar

Half-Time Feel

Em6

N.C.

Em6

N.C.

Gtr. 2

loco

grad. bend full
full
0 5 7 (7) (7) 7 5 5/7 5 (5) 5 7 (7) 7 5

slack
10 (10)

Gtr. 3 (12-str. acous.)

Rhy. Fig. 1A

End Rhy. Fig. 1A

mf
let ring

0 4 3 0 4 3

Gtr. 3: w/ Rhy. Fig. 1A, 2 times

Em6

N.C.

Em6

N.C.

full
1/2
(10) (10) 5 7 (7) 5 5 5/7 5 (5)

* Played behind the beat.

Gtr. 2: tacet
Gtr. 3: w/ Rhy. Fig. 2A
N.C.(Em6)

The musical score consists of three staves:

- Vocal Melody (Top Staff):** Written in treble clef with a key signature of one sharp (F#). The lyrics are "bused. Are you like me, confused?". There are fermatas over the notes for "bused." and "confused?". Chord markings above the staff indicate N.C. (No Chords) at the beginning and end, and Em6 during the phrase "Are you".
- Guitar Accompaniment (Middle Staff):** Written in treble clef with a key signature of one sharp. It includes melodic lines and chords. Above the first measure, it says "8va loco". Above the last measure, it says "8va loco".
- Bass Line (Bottom Staff):** Written in bass clef. It features a sequence of numbers representing fret positions: 7, 0, 0, 0, 6, (6), 5, 6, 5, 7, 0, 0, 4, 3. Above the measures containing 6, (6), and 5, there are curved arrows pointing up labeled "1/2", with the instruction "let ring throughout".

Gtrs. 1 & 3: w/ Rhy. Fig. 3, 4 times
G5 G(b5)

(Em6) N.C. G5 G(b5)

All in - clud - ed but you.

8va loco

End Rhy. Fig. 2

Gtr. 2

Harm.

1/2 1/2 1/2

6 (6) 5 6 5 7 0 0 0 12 12 12 12 14 10 10 10 10 12

[illegible]

78

G5 G(b5) G5 G(b5) Gtr. 3: w/ Rhy. Fill 1 G5 G(b5) Gtr. 1: w/ Rhy. Fig. 1, 4 times Em6 N.C.

A - lone.

Gtr. 2

Gtr. 3 divisi

Em6 Gtr. 2 tacet N.C. Em6 N.C. Em6 N.C. Em6 N.C.

Gtr. 3

let ring

Verse

Gtr. 1: w/ Rhy. Fig. 2
Gtr. 3: w/ Rhy. Fig. 2A
N.C.(Em6)

N.C. (Em6) N.C.

2. Sounds of si - lence of - ten soothe. Shapes and col - ors shift with mood.
3. Flow - ers watched through wide eyes blue. Child sings an un-claimed tune.

Gtr. 1: w/ Rhy. Fill 2, 1st time
Gtr. 3: w/ Rhy. Fill 2A, 1st time

(Em6) N.C. (Em6) N.C.

Pu - pils wid - en, change their hue. Rap - id brown a - void clear blue.
In - no - cence spins cold co - coon. Grow to see the pain too soon.

Rhy. Fill 1

Gtr. 3

let ring

TAB

Rhy. Fill 2

Gtr. 1 & 3

8va loco

Harm.

let ring

TAB

Rhy. Fill 2A

Gtr. 3

let ring

TAB

Interlude

Gtrs. 1 & 3: w/ Rhy. Fig. 3, 8 times

G5

G(b5)

G5

G(b5)

G5

G(b5)

G5

G(b5)

End Half-Time Feel

G(b5)

Grtr. 2

G5 G(b5) G5 G(b5) G5 G(b5) G5 G(b5)

12 10 12 10 14 12 14 12 10 12 10 14 12 10 12 10

Chorus

Gtrs. 1 & 3: w/ Rhy, Fig. 4, 7 times

Abmaj7 Bb/D

Cadd9

Abmaj7

B♭/D

Cadd9

Gtrs. 1 & 3: w/ Rhy. Fig. 4, 7 times
A♭maj7 B♭/D Cadd9

A♭maj7 B♭/D Cadd9

Why's it have to be this a way,

Gtr. 2

12/13 13/15 12 12/13 12
X X X
10/11 11/13 10 10/11 10

12/13 13/15 12 12/13 12
X X X
10/11 11/13 10 10/11 10

8 13 13/15 12/13 12
X X X
6 11 11/13 10/11 10

Abmai7

B♭/D

Cadd9

Abmaj7

B♭/D

Cadd9

Abmaj7 Bb/D Cadd9

Abmaj7 Bb/D Cadd9

be this a way,

13 13 13 13 13 13/15 12 12/5 5 5 7 8 13 13/15 12/13 12 12/5 11 11 11 11 11 11/13 10 10 3 3 3 5 6 11 11/13 10/11 10 10/3

Rhy. Fig. 4

Gtrs. 1 & 3

[illegible]

Gtr. 2 tacet
Em6

Gtr. 3

N.C.

Em6

N.C.

Em6

N.C.

let ring ----- 4

let ring ----- 4

4 3 0

4 3 0

⊕ Coda

Half-Time Feel

Gtr. 1: w/ Rhy. Fig. 1, 4 times

Gtr. 3 tacet

Em6

Gtrs. 1 & 3: w/ Rhy. Fill 4

A \flat maj7

B \flat /D

G5

be _____ this _____ way? _____

Gtr. 2

let ring ----- 4

fdbk.

pitch: G

8 9 11 10 8 8 0 0

5 6 8 7

(0)

(0)

N.C.

Em6

8va -----

Gtr. 2

N.C.

Gtr. 2 tacet

Em6

Gtr. 3 Rhy. Fig. 5

Gtr. 3 divisi

*fdbk.

(X)

let ring ----- 4

6 5 3 0

*Microphonic fdbk., not caused by string vibration.

N.C.

Em6

N.C.

End Rhy. Fig. 5

let ring ----- 4

let ring 1/2

let ring ----- 4

(0) 6 5 3 4 (4) 0 4 6 5 3

Rhy. Fill 4

Gtrs. 1 & 3

let ring ----- 4

TAB

4 3 4

Gtr. 3: w/ Rhy. Fig. 5, 3 3/4 times
N.C.

*Gtr. 1

*w/ Leslie effect

**Additional gtr. doubling Gtr. 1 holds E open for 1 meas. and fades out.

w/ Voc. ad Lib, till end

Gtr. 3: w/ Rhy. Fill 5

musical score for guitar and voice, featuring a vocal line and a guitar melody. The score includes a 'Harm.' (Harmonization) section and a 'let ring' section. The guitar part is written on a single staff with a treble clef, and the bass part is written on a single staff with a bass clef. The key signature is one sharp (F#) and the time signature is 4/4. The guitar melody is written in a style that suggests a specific fingering, with numbers 5, 7, and 0 indicating fret positions. The bass line is written in a style that suggests a specific fingering, with numbers 5, 7, and 12 indicating fret positions. The score is for a guitar and includes a vocal line, a guitar melody, and a bass line.

The second system of the musical score for 'The Wind' consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains a melodic line with various note values, including eighth and sixteenth notes, and rests. A chord symbol 'Em7' is placed above the staff. The bottom staff is a bass line with fingerings indicated by numbers 0, 3, 4, 5, and (3). A '1/2' time signature is shown above the staff, indicating a half note. The system concludes with a double bar line.

Rhy. Fill 5

Gtr. 3

Gtr. 3

The musical score for guitar part 3 consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. It contains measures 10 and 11. Measure 10 has a half note F#4, followed by eighth notes G#4, A4, B4, C5, D5, E5, and F#5. Measure 11 has a half note F#5, followed by eighth notes G#5, A5, B5, C6, D6, E6, and F#6. There are repeat signs at the end of both measures. Below the first measure of the top staff is the instruction "let ring" with a dashed line and the number 4. The bottom staff is a tablature staff labeled "TAB" vertically on the left. It shows fret numbers for each note: measure 10 has frets 0, 6, 5, 0; measure 11 has frets 2, 0. There are repeat signs at the end of both measures. To the right of the tablature staff, there is a diagram showing five strings being plucked simultaneously, indicated by curved arrows pointing upwards from the string names (E, A, D, G, B). The instruction "play 15 times" is written to the right of this diagram.

let ring ----- 4

TAB (4)

0 6 5 0 2 0

play 15 times

Gtr. 2

Measures 1-3 of Gtr. 2. The staff shows a melodic line with a key signature of one sharp (F#) and a common time signature. The notes are: F#4 (quarter), G#4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G#4 (quarter), F#4 (quarter), E4 (half). The fretboard diagram below shows the corresponding fret numbers: 15, (15), 16, 17, 15, 16, 17, 16, 15, 17, 16, (16), 0.

Gtr. 1

Measures 1-3 of Gtr. 1. The staff shows a melodic line with a key signature of one sharp (F#) and a common time signature. The notes are: F#4 (quarter), G#4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G#4 (quarter), F#4 (quarter), E4 (half). The fretboard diagram below shows the corresponding fret numbers: 3, 5, 0, 3, 4, 5, 3, 4, 5, 4, 3, 5, 4, (4), 0.

Measures 4-6 of Gtr. 2 and Gtr. 1. The staff shows a melodic line with a key signature of one sharp (F#) and a common time signature. The notes are: F#4 (quarter), G#4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G#4 (quarter), F#4 (quarter), E4 (half). The fretboard diagram below shows the corresponding fret numbers: 16, (16), 0, 15, (15), 16, 17, 15, 16, 17, 16, 15, 17, 16, (16), (16), 4, (4), 3, 0, 5, 3, 4, 5, 4, 3, 4, 5, 4, (4), (4), (4), (4).

Measures 7-9 of Gtr. 2 and Gtr. 1. The staff shows a melodic line with a key signature of one sharp (F#) and a common time signature. The notes are: F#4 (quarter), G#4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G#4 (quarter), F#4 (quarter), E4 (half). The fretboard diagram below shows the corresponding fret numbers: (16), (16), (16), 14, (14), (4), (4), (4).

pitch: E

Gtr. 2 Gtr. 1 tacet
Riff A

End Riff A Gtr. 1

Gtr. 2: w/ Riff A, 3 1/2 times

Harm. _____
let ring _____

(14)

pitch: G G G G G G G G G G G

Gtr. 2 tacet

grad. dive

Harm. _____
let ring _____

Harm. _____
w/ bar +1 1/2

(5) 7 5 7 5 7 5 7 5 0 12 (12) (12)

pitch: G G G G G

*Open 2nd str. sounds w/ harmonic.

-2

*Gtr. 1 tacet

Em7

play 9 times

Em7 N.C.

1/2

1/2

1/2

(4) 0 4 0 0 4 (4) 2 4 4 (4) 0 0 (4)

*Gtr. 1 Random fdbk. 9th time pitch: F#, 1 meas.

3

1/2

1/2

1/2

(4) 0 4 0 0 4 (4) 2 4

1/2

1/2

(4) 4 3 4 0 4 3 4 0 (4)

Lyrics by Jerry Cantrell
Music by Jerry Cantrell and Sean Kinney

D5
000XX

(cont. in slash)

Verse

F# F# F# B/F# F# F# B/F# F# F#

Rhy. Fig. 2A

Gtrs. 2 & 3

P.M.J

Rhy. Fig. 2

Gtr. 1

P.M.4

1. Yeah, _____ it's o - ver now, _____
2., 3. See Additional Lyrics

F# F# F# B/F# F# F# B/F# F# F# D D

P.M.J

P.M.J

P.M.J

P.M.J

P.M.J

P.M.4

P.M.4

P.M.4

P.M.4

P.M.4

D G/D D D G/D D D F# F# F# B/F# F# F# B/F# F# F#

P.M.J

P.M.J

P.M.J

P.M.J

End Rhy. Fig. 2A

but I can breathe some how. _____

End Rhy. Fig. 2

Gtrs. 1, 2 & 3: w/ Rhy. Figs. 2 & 2A

F#

B/F# F#

B/F# F#

B/F# F#

B/F# F#

When _____ it's all _____ worn out, _____

D

G/D D

G/D D

F#

B/F# F#

B/F# F#

I'd rath - er go with - out. _____

Chorus

A A5 A A5 A A5 A A5 A G#5 G# G#5 G# G#5 G# G#5
 ⑥ ⑥ ⑥ ⑥ ⑥ ⑥ ⑥ ⑥ ⑥ ⑥ ⑥ ⑥ ⑥ ⑥ ⑥ ⑥ ⑥
 7fr 7fr 7fr 7fr 7fr 7fr 7fr 7fr 7fr 6fr 6fr 6fr 6fr 6fr 6fr 6fr
 Gtrs. 2 & 3 P.M. J P.M. P.M. P.M. J P.M. P.M. J P.M. P.M. J P.M. P.M. P.M. P.M. P.M.

1., 2. You know it's been on my mind. _ Could you stand _ right here, look me straight _
 3. You know it's been on my mind. _ Could I stand _ right here, look my - self _

*Gtr. 4 (elec.)
 mf w/ dist.

7 6 7 6 6 7 8 9

Gtr. 1
 P.M. J P.M. P.M. P.M. J P.M. P.M. J P.M. P.M.
 10 10 10 10 10 10 10 9 9 9 9 9 9 9 9
 7 7 7 7 7 7 7 6 6 6 6 6 6 6 6

*Tone control set at zero.

B5 B B5 B B5 B B5 B B5 B B5 B
 ⑥ ⑥ ⑥ ⑥ ⑥ ⑥ ⑥ ⑥ ⑥ ⑥ ⑥ ⑥ ⑥
 9fr 9fr 9fr 9fr 9fr 9fr 9fr 9fr 9fr 9fr 9fr 9fr 9fr
 P.M. P.M. P.M. P.M. J P.M. P.M. J P.M. J P.M. J P.M. J

Gtrs. 1, 2 & 3: w/ Rhy. Fig. 1 & 1A, 2 times F#

_ in the eye _ and say _ that it's o - ver now? _
 _ in the eye _ and say _ that it's o - ver now? _

(9)

P.M. J P.M. P.M. P.M. J P.M. P.M.
 12 12 12 12 12 12 12 12 12 12 12 12 12 12
 9 9 9 9 9 9 9 9 9 9 9 9 9 9

To Coda ⊕

1.

B/F# F# B/F# F# D

G/D D

G/D D

F#

We pay — our debt — some — time. —

Gtr. 4

f

1/2

full

11

(11)

11

(11)

9

11

B/F# F# B/F# F# D

G/D D G/D D

12.

G/D D

G/D D

— our debt — some — time. —

(11)

9

(9)

9

(9)

(11)

(11)

9

12

full

F#

B/F# F# B/F# F# D

G/D D

G/D D

Yeah, we pay — our debt — some — time. —

(12)

Interlude

Half-Time Feel

F#5

Rhy. Fig. 3A

D5

End Rhy. Fig. 3A

Gtrs.
2 & 3

Staff 1: Treble clef, key of D major (F#4, C#5). Chords: F#5, D5. Lyrics: We pay__ our debt__ some - time__

Staff 2: Treble clef, key of D major. Chords: F#5, D5. Lyrics: We pay__ our debt__ some - time__

Staff 3: Treble clef, key of D major. Chords: F#5, D5. Lyrics: We pay__ our debt__ some - time__

Staff 4: Treble clef, key of D major. Chords: F#5, D5. Lyrics: Yeah, we pay__ our debt__ some - time__

Staff 5: Treble clef, key of D major. Chords: F#5, D5. Lyrics: Yeah, we pay__ our debt__ some - time__

F#5 D5

*w/ octaver

full

9 11 11 9 11 11 (11) 9 12 11 (11) 12 11 9 12 9 12 11

*Doubles one octave below.

F#5 D5

full

12 11 9 11 12 11 12 9 11 9 9 9 9 7 9 (9) 7

F#5 D5

octaver off

1/2 full 1/2 1/2

11 (11) 11 (11) 9 11 11 (11) 11 (11)

D.S. al Coda
End Half-Time Feel

⊕ Coda

D G/D D G/D D F#

We pay ___ our debt ___ some - time. ___

Gtr. 4

f full full

10 (10) 9 12 9 12

B/F# F# B/F# F# D G/D D G/D D

Yeah, we pay ___ our debt ___ some - time. ___

(12)

Outro

Half-Time Feel

Gtrs. 1, 2 & 3: w/ Rhy. Figs. 3 & 3A, 6 times

F#5

D5

We pay —

our debt some time. —

Yeah, we pay our debt some time. —

full

D5

(9) 7 10 (10) 9 10 9 10 9 10 12 12 10 9 10 9 12

F#5 D5 8va

(12) 12 (12) 12 (12) 10 19 19 19 17 22 22 22 22

Gtr. 3: w/ Rhy. Fig. 3A, 4 times
Gtr. 2: w/ Rhy. Fig. 4A, 3 times
F#5
*Rhy. Fig. 4
Gtr. 4 ** 8va - 1
Gtr. 1
D5
End Rhy. Fig. 4

let ring throughout

21 0 4 0 4 0 4 0 4 0 4 0 4 0 4 0

*Refers to Gtr. 1 only.
**Refers to Gtr. 4 only.

Gtr. 1: w/ Rhy. Fig. 4, 2 1/2 times
F#5
D5

11 1/2 (11) 11 (11) 9 11

F#5 D5

(11) 9 11

Rhy. Fig. 4A
Gtr. 2

4 4 4 2 7 (7) 0 2 7 (7) 0 2 7 (7) 0

Gtr. 2: w/ Rhy. Fig. 3A
F#5

End Half-Time Feel

Gtr. 1 tacet
D5
*Gtr. 5 (elec.)
mf

Free Time D5

Additional Lyrics

2. Well, it's over now,
Yet I can see somehow.
When it's all gone wrong,
It's hard to be strong.
3. Guess it's over now,
I seem alive somehow.
When it's out of sight,
Just wait and do your time.

Guitar Notation Legend

Guitar Music can be notated three different ways: on a *musical staff*, in *tablature*, and in *rhythm slashes*.

RHYTHM SLASHES are written above the staff. Strum chords in the rhythm indicated. Use the chord diagrams found at the top of the first page of the transcription for the appropriate chord voicings. Round noteheads indicate single notes.

THE MUSICAL STAFF shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

TABLATURE graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

Notes:

Strings:

4th string, 2nd fret 1st & 2nd strings open, played together open D chord

D A D E (6) G (6) open 3fr

Definitions for Special Guitar Notation

HALF-STEP BEND: Strike the note and bend up 1/2 step.

WHOLE-STEP BEND: Strike the note and bend up one step.

GRACE NOTE BEND: Strike the note and bend up as indicated. The first note does not take up any time.

SLIGHT (MICROTONE) BEND: Strike the note and bend up 1/4 step.

BEND AND RELEASE: Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.

PRE-BEND: Bend the note as indicated, then strike it.

PRE-BEND AND RELEASE: Bend the note as indicated. Strike it and release the bend back to the original note.

UNISON BEND: Strike the two notes simultaneously and bend the lower note up to the pitch of the higher.

VIBRATO: The string is vibrated by rapidly bending and releasing the note with the fretting hand.

WIDE VIBRATO: The pitch is varied to a greater degree by vibrating with the fretting hand.

HAMMER-ON: Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.

PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.

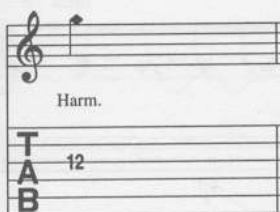
LEGATO SLIDE: Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.

SHIFT SLIDE: Same as legato slide, except the second note is struck.

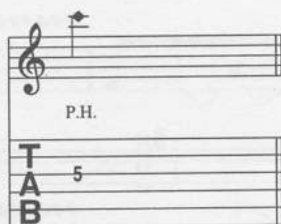
TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.

TAPPING: Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.

NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.



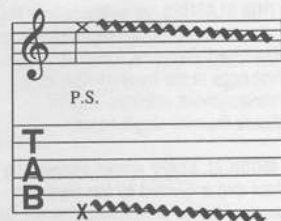
PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.



HARP HARMONIC: The note is fretted normally and a harmonic is produced by gently resting the pick hand's index finger directly above the indicated fret (in parentheses) while the pick hand's thumb or pick assists by plucking the appropriate string.



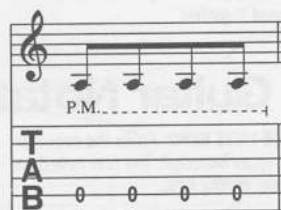
PICK SCRAPE: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.



MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.



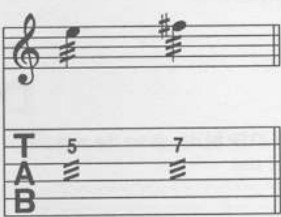
PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.



RAKE: Drag the pick across the strings indicated with a single motion.



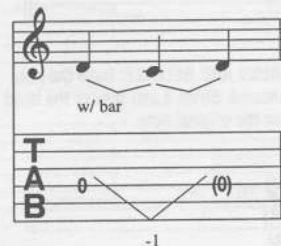
TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



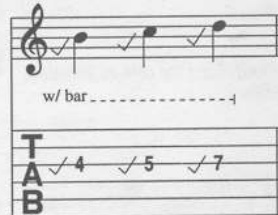
ARPEGGIATE: Play the notes of the chord indicated by quickly rolling them from bottom to top.



VIBRATO BAR DIVE AND RETURN: The pitch of the note or chord is dropped a specified number of steps (in rhythm) then returned to the original pitch.



VIBRATO BAR SCOOP: Depress the bar just before striking the note, then quickly release the bar.



VIBRATO BAR DIP: Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.



Additional Musical Definitions



(accent)

- Accentuate note (play it louder)



(accent)

- Accentuate note with great intensity



(staccato)

- Play the note short



- Downstroke



- Upstroke

D.S. al Coda

- Go back to the sign (C), then play until the measure marked "To Coda," then skip to the section labelled "Coda."

D.S. al Fine

- Go back to the beginning of the song and play until the measure marked "Fine" (end).

Rhy. Fig.

- Label used to recall a recurring accompaniment pattern (usually chordal).

Riff

- Label used to recall composed, melodic lines (usually single notes) which recur.

Fill

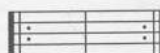
- Label used to identify a brief melodic figure which is to be inserted into the arrangement.

Rhy. Fill

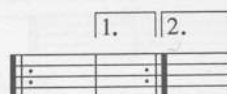
- A chordal version of a Fill.

tacet

- Instrument is silent (drops out).



- Repeat measures between signs.

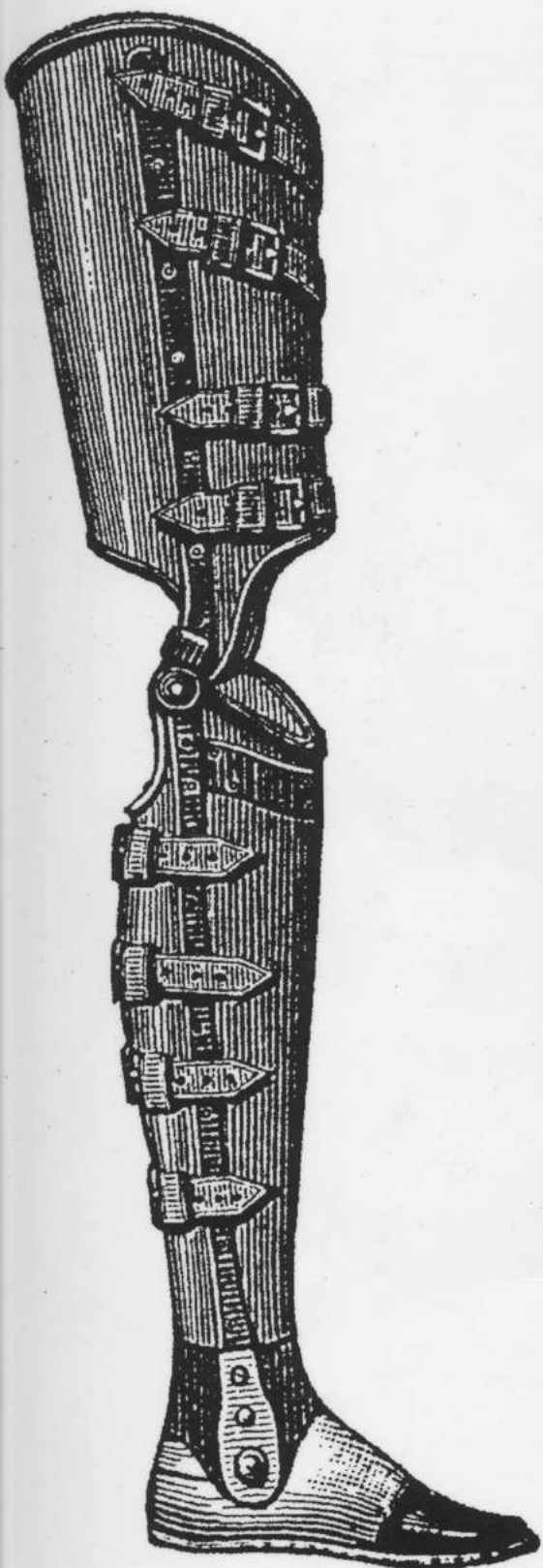


- When a repeated section has different endings, play the first ending only the first time and the second ending only the second time.

NOTE:

Tablature numbers in parentheses mean:

1. The note is being sustained over a system (note in standard notation is tied), or
2. The note is sustained, but a new articulation (such as a hammer-on, pull-off, slide or vibrato begins, or
3. The note is a barely audible "ghost" note (note in standard notation is also in parentheses).



**GRIND
BRUSH AWAY
SLUDGE FACTORY
HEAVEN BESIDE YOU
HEAD CREEPS
AGAIN
SHAME IN YOU
GOD AM
SO CLOSE
NOTHIN' SONG
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